University of Alberta
Printing Department

Digitized by the Internet Archive
in 2019 with funding from
University of Alberta Libraries

https://archive.org/details/Williams1965

Thesis
1965
#95

THE UNIVERSITY OF ALBERTA

THE ROLE OF THE WOMAN IN THE WORKS OF GEORG KAISER

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF MASTER OF ARTS

by

Myrna Williams

Edmonton

Alberta

1964/65

Thesis
1965
#95

THE UNIVERSITY OF ALBERTA

THE ROLE OF THE WOMAN
IN THE WORKS OF GEORG KAISER

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF MASTER OF ARTS

by

Myrna Williams

Edmonton

Alberta

1964/65

UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled, The Role of the Woman in the Works of Georg Kaiser.

submitted by Myrna Williams

in partial fulfilment of the requirements for the degree of Master of Arts.

ABSTRACT

The newly-found freedom of the woman in the twentieth century is perhaps most obvious from a sociological standpoint. Her position within a literary framework, however, also reflects her status, even if the literature is considerably removed from sociological reality. In other words, she indicates this change even as a dramatic type, as the discussion here of her role in the plays of Georg Kaiser attempts to show. Kaiser's impersonal portrayal of his characters demands, in fact, such an interpretation of function. These functions of character displayed by the woman compose the four chapters of this thesis; two have been further subclassified, making a total of six specific categories. I have chosen twelve dramas to illustrate the different facets of her nature, varying from one to four examples per classification. The conclusion presents a heroine who incorporates all of the single roles in her total personality. With this combination of roles I hope not to neutralize her functional qualities but to show that Kaiser accords her unlimited possibilities for expression. By virtue of this freedom she asserts as well as symbolizes an emancipation on an absolute level.

The method of the thesis is deductive. The categories are at the same time observations and conclusions, derived from a thorough examination of the texts. Since

Conclusion

Two-party-system theorists of all stripes in the twentieth century in America and abroad obviously lean a socio-logical shamefacedness. Our positive models a liberal democracy, however, also allegedly not Marxian, even if the liberalism is constitutionally removed from sociological reality. In other words, one believes that change comes of a dramatic type, as the dialectical said of the fall in the place of Marx's dialect. Although in Marx's imperfectly perfected of his correspondence theory, in fact, such as Schumpeter's Prophecy. These theorists a characteristic thinking of two-party compare by that conflict of social theorists who have lacked methodologically, making a total of six possible categories. I have argued tentative reasons to illustrate the lacunal fault of the authors, varying from one to four reasons per classification. The investigation presents a function that alternative of all of the dialectic value is not total methodology. When this combination of value I have got to distinguish the theoretical variation not to show that Italian scholars for multiplex possibilities for appropriation. In a review of their literature the authors at hand in particular to demonstration of an available level.

The method is not should be sensitive. The conclusions are at the same time investigations and propositions, derived from a structural consideration of the theory. Where

there is no external point of reference the pivot-point of this study has been contrast; that is, the female figures in comparison with the masculine ones or with one another.

ACKNOWLEDGMENT

I would like to express my appreciation to Dr. E. Reinhold who aroused my interest in Georg Kaiser and provided the material for this thesis; also my thanks to Dr. G. Marahrens who supervised the work in Dr. Reinhold's absence.

CONTENTS

Page

Introduction 1

CHAPTER I Sacrifice 11

A. Genuine -- Der Brand im Opernhaus

B. Incomplete -- Gats

II Transformation 30

A. Positive -- Gilles und Jeanne
Von Morgens bis Mitternachts

B. Negative -- Das Floss der Medusa
Zweimal Oliver

III Male Role 63

Die jüdische Witwe
Rosamunde Floris
Alain und Elise
Die Flucht nach Venedig

IV Alter Ego 97

Pygmalion

V Conclusion 106

Bibliography 117

INTRODUCTION

According to Bernard Diebold Georg Kaiser is a 'thought-player'.[1] His preoccupation is with a projection of ideas in an attempt to resolve them rather than with characterization. His persons are figures which operate as symbols in his particular vision of the world. The stage often represents a checkerboard to him on which he manipulates his characters not as checkers but as chessmen. The function of each varies in importance since it may be the main 'mover', striking out in all directions, the reacting or defensive force or merely a prop and their roles are only valid in terms of one another. Thus to assess the function of the woman in Kaiser's works is an arbitrary means of interpretation of his ideas as a whole. They embody certain roles which Kaiser reserves for the female and it is the intention of this thesis to categorize them in a minimum of divisions which are as completely applicable as possible.

Such a literary typology merits a justification and can be found in the precedents of Kaiser critics. When dealing with such a prolific writer a treatment of all the plays in detail would be out of the question while a restrictive survey risks leaving gaps in important areas. The alternative left to students of Kaiser is to establish a focal-point which may be relevantly classified

CONCLUSION

According to Norman Mailer's novel Barbary is a 'throwaway-player'. His irresponsibility is with a prodigious of items in an effort to revive their waning sense of characterization. His gestures are figures which operate as symbols in his particular vision of the world. The things often represent a disorganized to life on which he manipulates his characters not as accidents but as characters. The function of such trivia is unpredictable since it may be the main 'score', thinking out in all directions, the meeting or departing lines or merely a cross and their roles are only valid in terms of one another. This to assess the function of the score in Mailer's novels is an arbitrary issue of interpretation of his issues as a whole. Many critics roles which neither treatment for the female and it is the intention of this thesis to categorize this in a minimum of literature which are as completely applicable as possible.

Such a literary typology marks a journalistic-tion can be found in the frameworks of Mailer critics. When dealing with such a prolific writer a treatment of all the plays in detail would be out of the question while a restrictive survey risks leaving gaps in important areas. The alternative left to students of Mailer is to establish a focal-point which may be relatively classified

and illustrated by a selective number of plays.[2] The woman as a distinct entity is commented on briefly in most critical works on Kaiser and I have attempted to expand it into a new perspective. Through an ordering of her most typical functions I hope that new light will be thrown on Kaiser's thought.

Kaiser's significance as an Expressionist writer is indisputable but I have deliberately tried to avoid observations based on the theory of Expressionism (except in introductory remarks) since intermittent references can only be confusing and space does not permit a just treatment of its concepts. Because a study of the woman in a particular writer can dangerously result in a merely selective description of female characters I have tried to emphasize the differences in her role from that of the man. In the discussion of Die jüdische Witwe I felt it legitimate to briefly introduce Hebbel's Judith as a comparison as only through contrast can a valid frame of reference be established. In addition, I have alluded to certain of Wedekind's characters whose similarities to those of Kaiser are too striking to ignore. This thesis permits her a limited significance since her value remains within the context of Kaiser's works but an interpretation relating her to the woman in literature as a whole would necessitate a survey not feasible at this level.

and illustrated in a reflective manner of stage. The woman as a distinct entity is connected on private in most critical works on Mailer and I have attempted to expand it into a new perspective. Through an examining of two most typical novelists I have that our light will be thrown on Mailer's linearity.

Mailer's significance as an experimentalist writer is indisputable but I feel individually bound to avoid observations based on the theory of Experimentalism (stated in introductory remarks) since individuals reference can only be conducting and hence does not permit a just treatment of his concerns. Focusing a study of the woman in a particular writer can documentary result in a partly subjective association of female characters. I have tried to emphasize the difference in her role from that of the man. In the discussion of The Deliverance Mines I felt it legitimate to briefly introduce Updike's Rabbit as a comparison as only through contrast can a valid trend or reference be established. In addition, I have illustrated certain of Updike's characters where similarities to those of Mailer are too striking to ignore. This brief parallel has a limited significance since her value remains within the context of Mailer's work but an interpretation relating her to the women in literature as a whole would necessitate a survey too formidable at this level.

In order to more clearly identify the woman's position in the study which follows, a brief description of Kaiser's basic theory should be given. His literary career is most safely assessed as having no defined development but rather as a series of phases in which certain themes dominate the permutations and combinations of his preferred situations. These trends which are evident in his plays are not, however, restricted to certain periods of his life since early ones often appear as secondary themes or in an overlapping of various elements in later works. The problem of self-development in a chaotic world must be acknowledged as central to Kaiser's works and moreover, to the Expressionistic theory as a whole. The plays concerned with the regeneration of the individual are generally referred to as New Man dramas where the hero gains insight into his own personality and either by his example or by reforming efforts attempts to create a New Humanity.

These absolute and idealistic claims of the Expressionist movement to strip away all traditional contamination from literature and from life were predestined to fail. All mankind was to benefit since each member is possessed of the will to dispel all evil from himself, yet the stressed universal nature of this program was thwarted by its very demand. In other words, The New Man, having once completed the self-perfection

In order to more clearly identify the weaknesses in the study which follows, a brief exposition of Balzac's basic theory should be given. His literary career is most nobly assessed as having no definite overlordment but rather as a series of phases in which certain themes dominate the permutations and combinations of his preferred situations. These themes which are evident in his plays are not, however, restricted to certain periods of his life since early ones often appear as secondary themes or in an overlapping of various elements in later works. The problem of self-development in a chaotic world must be acknowledged as central to Balzac's works and moreover, to the Romantic-Idealistic theory as a whole. The plays concerned with the regeneration of the individual are generally referred to as New Man dramas where the hero gains insight into his own personality and either by his example or by referring efforts others to create a New Humanity.

These absolute and idealistic claims of the Romantic movement to strip away all traditional contamination from literature and from life were practised to full. All wanting was to benefit since each member is possessed of the will to dispel all evil from himself, yet the stressed universal nature of this program was thwarted by its very demand. In other words, the New Man, having once completed the self-purification

process with its absence of compromise, develops an inner detachment to the extent that he is isolated from other individuals and from his environment.

Furthermore, the possibility of love is by its nature excluded from such a world, where universal sympathy is ironically the ultimate goal. Since Kaiser champions the overthrowing of the patriarchal society by the matriarchal, the symbolic value of the Feminine is, in itself, of sufficient importance to give the female character a definite function. Because he stands vulnerably in the middle of the clash, however, the woman assumes many poses. Her traditional state of 'being' and receiving as opposed to the man's obligation to act and to give is confused in Kaiser's sphere where the idealist, the supposedly active figure, is paradoxically the victim and the passive realist must become the giver. Her position manifests remnants of the former function and possibilities of an anticipated one. It is thus a quest in which the man as seeker and explorer tries many possibilities fulfilled by the woman who is a motionless quantity with decisions already made. It follows, further, that in a confusion of role there will be a neutralization of sex. To the function as male and female in a literary structure, however, this is irrelevant since it is not concerned with a subjective evaluation of masculinity and femininity.

process with the amount of commitment, devotion to inner detachment to the extent that is in isolation from other individuals and from his environment.

Furthermore, the possibility of love is by its nature excluded from such a world, where universal impotency is ironically the ultimate goal. Since Anjor champions the overturning of this patriarchal society by the matriarchal, the symbolic value of the remaining lily, in itself, of sufficient importance to give the female character a definite function. Because he stands valiantly in the middle of the class, however, the novel assumes more points. Her traditional state of 'being' and receiving as opposed to the man's obligation to act and give it confirmed in Malaya's Poem where the lonelily, the repeatedly motive figure, is symbolically the victim and the passive reality must become the giver. Her position manifests remnants of the former tradition and possibilities of an emotional one. It is thus a quest in which the man as leader and explorer takes very responsibilities initiated by the woman who is a national quantity with dominance already made. It follows, however, that in a comparison of role there will be a contradiction of sex. To the function as male and female in a literary structure, however, this is irrelevant since it is not concerned with a subjective evaluation of masculinity and femininity.

Fivian describes Kaiser's heroines as 'Zwitterwesen'[3] but this can hardly be a distinguishing characteristic when the men are equally neutral. He frequently points out that none of Kaiser's figures is a flesh and blood character yet condemns the woman specifically for her loss of femininity. His evaluation of the woman, although valid in individual observations, seems inconsistent in this inability to separate her functional from her naturalistic significance. He says of them: "Sie sind -- wie seine männlichen Helden -- im allgemeinen eher subjektiv empfindende Wesen, die sich -- wie jene Judith -- von ihren Instinkten leiten lassen."[4] Later, however, he qualifies this apparent male-female equivalence with a list of particular roles fulfilled by the woman. These will be mentioned shortly in connection with the divisions of function chosen in this thesis.

S. D. Gallwitz devotes one essay of his book <u>Der neue Dichter und die Frau</u> to Kaiser but seems to arrive at a somewhat meaningless conclusion; "was Kaiser den Frauen insbesondere zu sagen hat, geht nicht wesentlich über die Grenze dessen, was er an Menschlichem im allgemeinen gibt, hinüber."[5] That Kaiser does not suggest a new pursuit for the woman is evident, but Gallwitz does not account for the possibility of a certain pattern of action even within this realm of humanity. This might be attributed to the fact that he based his judgment on less than half of Kaiser's total literary output.

Irvin Ehrenpreis Milner's Interior or "Mistresses" but this can hardly be a distinguishing characteristic where the man are usually married. He frequently points out that some of Milner's figures is a fluent and close character yet condemns the women specifically for her loss of femininity. His evaluation of the women, although valid in individual observations, shows inconsistent in this inability to separate her functional from her mechanistic significance. In says of them: "The mind -- his being rationless Milner -- is alienation when mechanistic conditions Women, his sick -- his lace Judith -- you Irvin Ehrenpreis Milner Irvin." Later, however, he qualifies this apparent male-female equivalence with a list of sexticular traits fulfilled by the women. These will be constructed directly in connection with the division of function concerns in this thesis.

4. Qualities devoted one essay of his book NOT sure Milner and did Irvin to Milner but seem be angry at a romantic nonsyllogism conclusion "Can Milner dam Irvin Ehrenpreis Milner an equal lot, with night nonsyllogism that die Irvin doesn, was or an unconditional in all-problem sick, Milner." That Milner-Ehrenpreis relation a sex pursuit for the woman is evident but Milner does not account for the contingity of a certain pattern of action even within this realm of inconsity. This might be attributed to the fact that he never his judgment as Ehrenpreis had of Milner's total literary output.

Freyhan divides the woman's purpose into two possibilities: "... die den Mann über sich selber hinausführt, ihn zur Erkenntnis seiner selber bringt" or "die Frau schreitet zur Opfertat der Liebe."[6] This classification is a loose one but again may be justified by the year in which it was made. Freyhan makes a distinction between the functional significance of the man and woman but only briefly touches upon it in order to further illuminate his study of Kaiser's dramatic dynamism. "In allen diesen Frauengestalten wirbt Kaiser mit einem hohen Pathos für die Frau, weist ihr die erlösenden Kräfte zu, wogegen der Mann in Dumpfheit, Instinktrausch, Enge, Gebundenheit steht. Die Frau als die aus den dynamischen Bereichen, der Welt des Werdens Hinanziehende und so zur Verklärung und Erlösung Voranschwebende, ist der Sinngehalt dieser Kaiserschen Frauen. In ihnen langt er sehnsüchtig nach den Hohen der Erlöstheit .... aber man kann sich nicht verhehlen, dass diese Frauengestalten blass bleiben, mehr Abstraktionen als Wesen sind."[7]

Diebold, also an early critic and perhaps the harshest in regard to Kaiser's woman, describes them as "unglaubhafte, verlorene Schatten."[8]

It is interesting to note the change of opinion in the later critics who have the advantage of viewing Kaiser's complete works. Her position is more defined and more positive. Schütz comments in the conclusion to

Thomas divides the woman's purpose into two

commitments: "... die den Mann über sich selbst

hinausführt, ihn zur metaphysischen reiner reiner Geistigkeit

oder "die zum Kosmischen und Göttlichen führen." This

classification is a loose one but certain may be justified

by the part in which it was made. Thomas notes a

distinction between the functional significance of the man

and woman but only briefly touches upon it in order to

further illuminate his study of Keiser's dramatic dynamics.

"In allen diesen Frauengestalten wirkt Keiser sich aus

Sonne Lehne für die Frau, weils ihr die wirkenden

Kräfte sind, Kräften der Mann in unfruchtbarkeit, Leichtsinnigkeit,

Hass, Gewissenlosigkeit stehen. Die Frau als die aus den

dynamischen Bereichen, der Welt der weiblichen Hingebung

und so zur Verfährung und Leidens, Vorwärtsbewegung, ist

der hingegenlt dieser Kräftesphären Frauen. In ihnen liegt

er schwerpunktig nach den Polen der Leidenschaft ...." Wer

man kann sich nicht verhehlen, man diese Frauengestalten

ohne Leben, mit Ausnahme als Werkzeug."

Hibbels, also an early critic and perhaps the

harshest in regard to Keiser's women, describes them as

"Halbweiblichen, weichen Charakter."

It is interesting to note the change of opinion

in the later critics who have the advantage of viewing

Keiser's complete works. Her position is more defined

and more positive. Hobbs comments in the conclusion to

his dissertation Georg Kaisers Nachlass: "Auffallenderweise sind es in den späten Werken Kaisers immer häufiger Frauen, die den Zugang zur oberen Schicht der Realität finden: Agnete, Elise, Rosamunde u.a. Dadurch erfährt das in den frühen Liebesstücken auftauchende Motiv der Läuterung des Mannes durch die hingebende Liebe einer Frau eine bedeutsame Steigerung. Am Manne verzweifelt Kaiser; er ist zu materialistisch, den kriegerischen und nach Macht verlangenden Trieben zu aufgeschlossen. Im Wesen der Frau liegt die einzige Hoffnung neben der heilsamen Macht der Kunst. Das Weib wird zum geistigen Prinzip schlechthin."[9]

Paulsen devotes the most attention to Kaiser's woman of any critic and considers her an elemental factor. His pronouncement is more all-inclusive than that of Schütz: "Nicht er, nur die Frau, vermag Liebe und Glück, vermag einen anderen Menschen im tiefsten menschlichen Erlebnis festzuhalten. Sie ist bei Kaiser das beständige Element im dramatischen Konflikt, so dass man geradezu die Feststellung machen könnte, alles kreise in vollkommensten Schöpfungen um die Frau, und zwar nicht nur in den Werken der Frühzeit, sondern vor allem und in zunehmenden Masse dann in den späteren Dichtungen."[10]

These opinions have been presented not chiefly as an accumulation of evidence to justify the study of the woman but as a collective picture of her merits and

die diametralen Kräfte. Kultur. Kultur. Vielfältigkeit-reiche wird so in den Kräften seines Leibes immer lebendiger frei, die das Werk mit einem Schein der Wahrheit liegen gegeben, Eins. Kommen und ich. Immer stärker das in den Kräften Lebensbedingungen entsprechende Motiv der Gestaltung der Menschen durch die biographische Linie einer ein-zigen Gestaltungsgesetzes. Im Menschen verwirklicht Leben ist ist ein Wahrhaftigkeit, den Mitgefühlen und noch Mehr verlangenden Kräften in Wirklichkeiten. In jenen der Frau liegt die einzige Uniform neben der Heiligen Mensch der Liebe. Der Mann wird das weltlichen Wirklichkeit.

Hamlen bewahrt die Mehr Aufmerksamkeit zu Kaiser's Werken of any critic and considers her as "immortal truth". His commencement is more all-inclusive than that of Schröer. "Nicht er, nur die Frau, verweigert Leben und Liebe, Verzicht einen modernen Konflikt in Einfachen Menschlichen Schönheit Frauenwirklichkeit. Sie ist bei seiner der Verhältnis Mittelpunkt in dramatischen Konflikt, so dass ein gewisses die Tragödie lang modernen Schwerpunkt, Hilfe Ansatz in vollkommenen Schöpfungen an die Frau, und immer nicht nur in den Vorteil der Frauen, sondern vor allem und in Zusammenhang[10] Leben dem in den modernen Mittelpunkt."

Three opinions have been presented not objectively as an accumulation of evidence to justify the study of the woman but as a collective picture of her worth and

shortcomings in Kaiser's dramas, from which the particular attributes can be examined in detail. The categories of function which follow, resemble, to a certain extent, the four roles of the woman suggested by Fivian. He sees her as the giver of an experience; the redeemer for a new concept of humanity; as a guard of an illusory existence; as chief subjective figure, that is, the role of the male. I have found a more all-inclusive, and at the same time, more restrictive arrangement to have emerged from the categories of sacrifice, transformation, male role and alter ego. This first heading is almost equivalent to Fivian's third, specifying the capacity of the woman to preserve the man's illusion. This category has been further divided to distinguish between a fulfilled and an incomplete sacrifice. The part she plays in a transformation of the man's character can be either redeeming or merely inspirational and includes Fivian's first two suggested functions. The male role has been left unmodified and I have added the classification of alter ego in an attempt to approach a more complete pattern into which all the plays might fit. These functions of the women are, however, self-expressions and a particular woman's character does not demonstrate any one role totally without an overlapping of another. In a play such as Agnete, for example, all these roles (with

the exception of alter ego) are apparent in the heroine. It is thus the predominant characteristic which the woman exhibits in fulfilment of her function in each case. The twelve plays illustrating these patterns of character have been chosen arbitrarily, not in an effort to accommodate the particular to the general but to reveal most clearly the elements which distinguish the various roles. Occasionally I have brought in additional plays for the sake of contrast.

Since Kaiser's dramatic situations are generally unfamiliar I have attempted to give plot resumés either explicitly or implicitly in each discussion.

Introduction

Footnotes

1. cf. Diebold's book Der Denkspieler Georg Kaiser (Frankfurt 1924).
2. To mention a few of the major Kaiser critics, Kenworthy, Fix, Künzel, Fivian, Freyhan relate their interpretations to a central element: Theme trends, irony, significance of death, Expressionistic features, dynamic forces, resp. and from this point subdivide them further. (Paulsen and Schütz, however, are two who give an unclassified survey.)
3. Eric Fivian, Georg Kaiser und seine Stellung im Expressionismus (München 1946), p. 139.
4. Ibid. p. 138.
5. S. D. Gallwitz, Der neue Dichter und die Frau (Berlin 1926), p. 49.
6. Max Freyhan, Georg Kaisers Werk (Berlin 1926), p. 139.
7. Ibid.
8. Bernhard Diebold, Anarchie im Drama (Berlin 1928), p. 408.
9. Dissertation: Bern 1951, p. 153.
10. Wolfgang Paulsen, Georg Kaiser, Die Perspektiven seines Werkes (Tübingen 1960), p.40.
11. Fivian, p. 140.

Introduction

Endnotes

1. cf. Hitler's book [illegible] (Munich 1934).

2. In addition a few of the major Nazi orifices, Gestapo, SS, Abwehr, Ahnenerbe, Forschungsamt, Reichsbahn, Luftwaffe, Kriegsmarine, Heer, Reichsministerium für Wissenschaft, Erziehung und Volksbildung, Reichsministerium für Volksaufklärung und Propaganda, Reichsministerium für Ernährung und Landwirtschaft, Reichsministerium für Rüstung und Kriegsproduktion, Reichsministerium für Bewaffnung und Munition, Reichsministerium für Luftfahrt, Reichsministerium für Verkehrswesen, Reichsministerium für Wirtschaft, Reichsministerium für Arbeit, Reichsministerium für Kultus, Reichsministerium für Justiz, Reichsministerium für Finanzen, Reichsministerium für Landesverteidigung, Reichsministerium für Kultur, Reichsministerium für Gesundheitswesen, Reichsministerium für Bevölkerungspolitik und Volkswohlfahrt, Reichsministerium für Kirchenangelegenheiten, Reichsministerium für Kolonialwesen, Reichsministerium für Ostgebiete, Reichsministerium für Sicherheitswesen, Reichsministerium für Wissenschaft, Forschung und Lehre, Reichsministerium für Wissenschaft und Technik, Reichsministerium für Wissenschaft und Technik, Reichsministerium für Wissenschaft und Technik

CHAPTER I

SACRIFICE

A. Genuine

The woman who sacrifices herself out of pure love is usually seen by critics as the most typical in Kaiser's dramas. By virtue of this readiness she is perhaps most easily distinguished from the male characters. In later dramas such as Alain und Elise and Oktobertag there are exceptions where the man surrenders himself to the obsessed woman, but it is not a genuine self-submission, as will be seen later. One must agree with Paulsen's statement, "Im Opfer, dessen der Mann nicht fähig ist -- und darin besteht seine Tragik -- bewährt sie jeweils ihre reine Menschlichkeit",[1] but he applies this capacity too extensively to the Kaiser heroines. He includes, for instance, Jeanne (Gilles und Jeanne) in the group and it will be shown in another section how she could not be considered in the same classification of sacrifice as Sylvette, Gräfin Lavalette or Juana.

Der Brand im Opernhaus offers probably the most interesting heroine under this heading and will be studied as a pattern at first, then later in comparison with Das Frauenopfer.

Most critics credit both Sylvette and Gräfin Lavalette with sacrificing their lives out of love for their husbands. Eric Fivian, on the other hand, discounts the possibility of love between any of Kaiser's

CHAPTER I

INTRODUCTION

A. Genuine

The women who sacrifices herself out of pure love is usually seen by critics as the most typical in Balzac's drama. By virtue of their roughness she is perhaps most easily distinguished from the male characters. In later dramas such as *Alain and Alice* and *Gloriette* there are exceptions where the man surrenders himself to the obsessed woman, but it is not a genuine self-sacrifice, we will be seeing later. One must agree with Paulhan's statement, "Un Cœur, dessous son beau minois rêveur lut -- une dartre hostelle selon Traqui -- beaucoup sic joyeuse lire reine Bassoilonkoit", but he applies this concept too extensively to the minor heroines. He includes, for instance, Jeanne (*Gillonne*) in the group and it will be shown in another section how she could not be considered in the same classification of sacrifice as Olivette, Gretin Lavolette or Juana.

Un Drame in Quarnaque offers probably the most interesting heroine under this heading and will be studied as a pattern at first, then later in comparison with *Les Employées*.

Most critics credit both Olivette and Gretin Lavolette with nearly losing their lives out of love for their husbands. This fact, on the other hand, discounts the possibility of love between any of Balzac's

characters and consequently believes there can be no genuine sacrifice for love's sake. Both these concepts must be assessed in the light of their Kaiserian context. From a realistic standpoint Fivian's opinion is undeniable, as outlined in the Introduction, but since all the emotions in Kaiser's plays are presented on a theoretical level, the degree of sacrifice can be most effectively determined within his dramatic world. Even from this perspective, however, Fivian insists that there is little action from completely selfless motives. He concedes, "Die Frau ist vielleicht eher zur Selbstaufopferung aus Liebe fähig als der Mann. Aber alle diese Opfer sind bei Licht besehen recht zweifelhaft."[2] Sylvette, he claims, had nothing left to do but throw herself into the flames after both her husband and lover had ignored her. This judgment is somewhat unfair as it reduces the psychological reactions to almost a simple case of killing oneself rather than go on living with a broken heart. The greater significance of her death is confirmed by the change within her which leads to the final realization of her own character and her husband's, and to the sacrifice which will preserve both.

Sylvette's suicide, a common finale for Kaiser's New Man, consummates her transformation. It differs, however, from those of the Kaiserian masculine heroes in that she dies for a human being rather than for the ideal of humanity. Indirectly, she is also offering her life

characters, and consequently believes there can be no problem morality for Lear's sons. Only Edmund, among such be measured in the light of their motivation and, from a realistic standpoint Vivian's opinion is unjustifiable, as outlined in the introduction but since all the sections in Lear's plays are presented on a dramatical level, the degree of sacrifice can be both effectively determined within his dramatic world. Even from this perspective, however, Vivian insists that there is little action from completely selfless motives. In conclusion, "if from his viewpoint one for Goldsmith/Lear was like Tony or Mr Hare. Then his lines upon rise had Lear been more resolute." Sylvette, he claims, has nothing left to do but serve Lear into the flames after both her husband and lover had ignored her. Her pathetic in accessory motive or it provoke the psychological reaction to attack a single case of killing overall rather than on living with a broken heart. The greater significance her death is confirmed by the chorus which her which leads to the final realization of her own character and her husband's, see to the sacrifice which will produce work.

Sylvette's suicide, a course fitting for Lear's her Mrs.,characterise her transformation. It differs, however, from those of the deception preceding Lear in that she dies for a human being rather than for the ideal of humanity. Indirectly, she is also offering her life

for an ideal but it is an individual vision and a vision of herself which she must become. In a letter Kaiser emphasizes the development of character to purity and regeneration in Brand Im Opernhaus:

> "Auch Sylvette geht den Weg zur Läuterung: aus der Unbewusstheit ihrer Menschlichkeit und solcher Würde erhebt sie sich -- geweckt durch die Ereignisse, die der Brand mit sich führt -- zur gewussten Verpflichtung gegen sich selbst -- und wird selbst Mensch, der dem hohen Zweck der Reinigung vom gebundenen Alltäglichen zur Ahnung des Ewigen freudig dient."3

In this passage it seems that he is qualifying Sylvette's transformation with words like 'auch' and 'selbst'; it is as if she achieves her psychological rebirth in spite of being a woman and the secondary figure. Her primary function is only to provide purity and faith in her husband's ideal and only insofar is her development important. This inference can be supported further in the same letter when Kaiser outlines his drama:

> "...nicht nur das Leben soll durch den Tod der Alkestis dem Admet erhalten werden--sondern dieses freiwillige Sterben der Alkestis schenkt dem Admet ein neues reineres Dasein....Nach diesem Leben in Reinheit entsteht dem Herrn von *** das Verlangen inmitten einer Umgebung des Paris von 1763....Die Menschheit scheint für den Zweck des Lebens den Genuss zu nehmen. Der Zufall des Brandes im Opernhaus bringt dem Herrn von *** die notwendigen Erschütterungen: zu seiner letzten Läuterung war noch ein Erlebnis nötig von der Wucht des freien Todes Sylvettes. Die letzten Schlacken fallen von ihm ab--: er ist Mensch geworden--mit allen Verpflichtungen, die reines Menschentum auferlegt. Zu ihm kann keine Versuchung von aussen mehr dringen--das neue Leben hat mit dem Sterben Sylvettes für ihn begonnen und bleibt unverlierbar."

for an ideal but it is an individual vision and a vision of natural which she must become. In a letter during meditation the development of character to purity and representation in <u>Ideal in Overshadow</u>:

> "Nun Privatte geht den rot nur Entbehrung; sag der Unvernunft ihren Konventionelle und nicht Wirte wurde die Not — gewiss wenn sie Kriegsleute, sie der Kunst mit Not Tiefe — nur Gewissen Verteilungen gegen Not Welt — und wird weiter Konsen, der sie Kunst Wunsch der Meinung von Gewissen Mitleidlichkeit nur Ihnen nur Wissen Freundig Kunst."[3]

In this passage it seems that he is qualifying Privatte's transformation with words like 'nur' and 'weiter'; it is as if she achieves her psychological rebirth in spite of both a world and the necessary 'Kunst'. Her primary function is only to provide purity and faith in her husband's ideal and only inasfar is her development important. This influence can be supported further in the same letter when Mainer outline his dream:

> "...Nicht nur das Leben soll durch den Sohn im Allwesen von Adept erhalten werden—sondern dieses Freiwilligkeit stehen der Allmacht schwach und Kunst sie neuen Tiefen Konsen...Dem dieses Leben in Reinheit entsteht das Leben von und Gewissen Unbilden einer Verteilung der Welt von Tod....Die Konsensit erreicht Tiefe von neuer Leben Leben dem Tempel zu neuen. Der Wirkl Ich Tiefen in Geistwelt Erhalt Ich Leben von die entwickelten Konsentsprung, zu weiter Leben Lebensweg nur noch die Kindheit Welt von der Welt des Ideen Tiefe Privatte. Die Leben einzelnen Bilder von Ihm so—; er ist Leben Gewissen—mit allen Verteilungen, die Leben Konsentsprung unterlegt. In Ich Ich neue Gewissen von neuen neue Kindheit—die Leben Leben Ich mit Ich Kraften Privatten für Ich Gewissen die Kindheit unerklärbar."

Kaiser's intention to present Herr von*** as a New Man 'with all the commitments imposed by a pure concept of humanity' is scarcely convincing. Once he has totally assumed the image of virtue and purity by marrying Sylvette and departed from his former life of debauchery there is little development in his character. There are shifts in the nature of his reluctance to accept reality but no positive development to a love of humanity which characterizes the New Man. A new life is maintained rather than begun for him through Sylvette's death but it is an isolated, ivory-tower existence with no human contact. By sacrificing herself, she removes the only force capable of changing this vision on which he thrives, thus permitting it to flourish to infinite proportions.

With Sylvette he finds a new purpose in life in the midst of the meaningless social circles of Paris but it is a radical transformation from a non-committal existence to one of extreme self-centredness; it is not Sylvette nor even her purity for which he lives, but the reflection of the innocent girl on himself. As soon as he marries her he ignores her, leaving her totally unaware of his feelings. She tells him after she has escaped the fire:

> "Ich wusste nicht--ich wusste nichts von dir--von mir!...das Leben wurde zum Traum, in dem man lag und glühte und nichts begreift. ...Ich wusste nicht--dass du mich liebst!--Ich konnte nicht alles lernen in einer Zeit. Ich sah nur den Glanz in dem ich stand und staunte. Du warst nicht da--der Schein war da, der mich überflutete!"[4]

The only explanation for this jealous guarding of his love for Sylvette is that he fears by his sharing it with her she might destroy its perfection by taking advantage of it and him. Fivian's observation in this regard seems valid: "Im Brand im Opernhaus nimmt der Herr von *** es als eine Art Selbstverständlichkeit hin, dass seine Frau sich zur Erhaltung seines Tagetraumes opfert, obgleich er sie doch angeblich masslos liebt."[5] Paulsen expands this idea with the comment that the misunderstanding which is often the basis of Kaiser's dramatic conflicts is a Daseinslüge of the man, left to be manipulated by the woman. "Schon von Anfang an ist die Situation schief, denn welches Recht hat dieser Herr von *** auf eine Frau, menschlich gesehen, die er sich mehr oder weniger zu seinem Spezialvergnügen gekauft hat? Auch hier werden die Zusammenhänge erst ganz klar, wenn man versteht wie sehr die Problematik der Frau die des Mannes nur verdeckt."[6]

In supporting this statement one must modify Freyhan's opinion: "Die Gestalt dieses Herrn von *** gewinnt ihre Prägung nicht zum mindesten dadurch, dass er ausserhalb jener Gesellschaft des Lebensraffinements steht und sich behaupten will. Sein Wesen hat Ethos."[7] This ethic is only evident in his sudden decision to create for

"Ich wurde nicht--ich wurde nicht von ihr--
von mir!...und haben wirde das Ende, in dem man
lag und glaubte und nicht begreift. ...Ich wurde
nicht--dare my life for--in simple black silk
lavish in other cost. Ich das mit von plum in den
ich stand und stunde. Ich wurde nicht ge--tor
nehmen mit ihr, der mich quellteste!"[4]

The only explanation for this jealous guarding of his love for Sylvette is that he feels by his nature it with her she might destroy its perfection by taking advantage of it as his. Irvine's observation in this regard seems valid: "Ie Grund in Oedipus nimmt vor mit ihr *** er mit dem Art selbstverständlichkeit hin, dass seine Frau sich zur Kinderlosen seines Ingeniemeer gesetzt, ehelichen er sich doch deutlich neuten lieb."[5] Wilson connects this love with the comment that the misunderstanding which is often the basis of Heine's dramatic conflicts is a knowledge of the use, left to be unemployed in the trans. "Ich von Ahnen an ist die Abstraktion endlich, dem welches Werk hat dieser Kopf von *** und sie Frau, menschlich problem, die er sich nicht einst sonnen zu seinen Innerlichkeiten geheimt Mut. Wenn hier wenden die Unvermögen erst zum Ziel, wenn man versteht wie sehr die Problematik der Frau sich dem Manne nur verdeckt."[6]

In supporting this statement one must modify Kroeger's opinion: "Die Gemeit diese Kerrn von *** trennt hier Kleopatra nicht nur physischen Abstand, dass er unmerklich jene Zerrissenheit zur Unvereinbarkeit zwischen sich und dem Ich, ich weiss das Ich."[7] Ich sehe in only evident in his sudden decision to create for

himself a virtuous life away from the decadence of his contemporaries. After that he withdraws so completely within himself that he shirks his moral responsibility as a human being.

The steps to Sylvette's sacrifice, on the other hand, reveal a genuine purification of character. When she first appears she is jubilant at having escaped alive from the fire.

> "Der Tod ist heiss, den tausend jetzt sterben. Die liegen schwarz und fremd! (Hingerissen). Ich hungere nach Leben--das Blut bläht in mir--ich bin gefüllt mit allen tausend Leben, die verbrennen--und Leben verlangen mit brünstiger Begehrlichkeit--ich habe noch nicht gelebt, jetzt lebe ich erst."[8]

She blames her past sins on the impersonal manner by which he made her his wife. To him she was only the embodiment of an ideal of virtue and innocence and could have been any orphan. Thus she sought human personal contact in the arms of the opera singer.

Suddenly she assumes a new personality in the death her husband forces upon her. It becomes a life for her when she realizes he has chosen her as an individual to rescue from the flames. Her identity is restored:

> "Jetzt lebe ich erst--jetzt bin ich vom dir zum Leben geweckt!...Jetzt bist du zu mir gekommen! Jetzt traf mich deine Wahl aus allen--ich bin es, die du wählst!...--mich allein hast du gesucht.--Ich bin dein Leben!"[9]

When Herr von *** sees Sylvette still as the prostitute of the opera singer and insists that the corpse he has rescued is his wife, she begins to act the role of the mistress in an endeavor to make him see what he is doing.

himself a virtuous life away from the encroachment of his condemnation. After that he withdrews to consider what himself thus in relation to several [illegible] as a human being.

His step to Sylvette's mentality, on the other hand, reveal a genuine gratification of conscience. When the first appears she is jealous of having escaped alive from the fire.

> "Wo sind die Leute heute, die brennend 'Jetzt stehen die Linden schon wie Feuer!' (Hinzufügen). Ich bemerke wohl [illegible] daß Liebe in Wirklichkeit [illegible] mit allen Gewalt [illegible], die [illegible] Leben verlangt und [illegible] Ich habe noch nicht [illegible], jetzt lebe ich erst."[4]

She blamed her part also on the impersonal manner by which he made her his wife. To him she was only the embodiment of an ideal of virtue and innocence who could have been his orphan. Thus she really lacks personal contact in her view of his own nature.

Suddenly she becomes a new personality in the death her husband forces upon her. It becomes a life for her when she realizes he has chosen her as an individual to remove from the flame. Her identity is restored:

> "Jetzt lebe ich erst--jetzt bin ich von dir zum Leben gerufen!...Jetzt sind du zu mir gekommen! Jetzt trat mich deine Hand aus allem--ich bin da, wie du wollest!...--Ich allein muß du gewollt.--Ich bin dein Leben!"

When Harry von ** sees Sylvette still as the prostitute of the opera singer and imagine that the corpse he saw removed is his wife, he begins to act the role of the mistress in an endeavor to make him see what he is doing.

In vain she thinks that by exposing the whole truth he will acknowledge her in the flesh. Finally she makes up her mind to conform to the image which he will not relinquish in his own mind. Literally and symbolically she replaces the mistress whose corpse he is cherishing. It is a double image she accommodates through her suicide as she destroys the living prostitute who had momentarily intruded on his first image; at the same time, she becomes the body of his dead wife. Since she was the embodiment of an ideal for him when he found her, she sacrifices herself to preserve his second vision of her as his dead devoted wife. The play is thematically cyclical in that by throwing herself into the flames she returns to the anonymity she knew at the orphanage. Both times she is physically selected, the second time falsely, as the body of the king's mistress. Her spiritual self-identification lies between the two and is also inspired by a physical selection but one which is individual.

To return to Fivian's point that Sylvette's sacrifice is not genuine,one might ask, what she could have done instead. The alternative of deceiving her husband again is conceivable,for she proved with her first lover that she could find pleasure outside his original image of her. It is a moral choice she must make and in deciding that his love is worth more to her than her own life she fuses the two. That she is rewarded in the

In vain she thinks that by embracing the whole truth in will acknowledge her in the flesh. Finally she gives up her mind to conform to the image which he will have established in his own mind. Literally and symbolically she realizes the mistress whose course is in circumstance. It is a double image she recommitted through her suicide as she destroys the living prostitute who had momentarily intruded on his first image. At the same time, she becomes the body of his dead wife. Since she was the embodiment of an ideal for him that is fixed but, the sacrifice herself to preserve his innocent vision of her as his dead devoted wife. The play is dramatically ovelized in that by throwing herself into the flames she returns to the secretly she knew at the outset. Both times she is physically selected, the second time fatally, as the body of the King's mistress. Her spiritual self-identification lies between the two and is also imagined by a physical reflection but one which is individual.

To return to Irving's point that Gwyneth's sacrifice is not genuine, one might ask, what she could have done instead. The alternative of deceiving her husband again is conceivable, for she proved with her first lover that she could find pleasure outside his original frame of her. It is a moral choice she must make and is deciding that his love is worth more to her than her own life she frees the two. What she is rewarded is the

knowledge that her existence will gain meaning in her death does not detract from the significance of the sacrifice, assuming a certain measure of self-benefit to be found in every sacrifice.

Sylvette's suicide affirms the supremacy of the intellect or spiritual spheres over the physical drives. This Geist-Leben conflict is present in all Kaiser's dramas but does not always have this outcome. The conflict in this play is shown in the original attraction of Herr von *** for Sylvette and in her affair with the opera singer, both of which are renounced in favor of a higher spiritual fulfillment. Herbert W. Reichert comments in an article "Nietzsche and Georg Kaiser":"Sylvette in Brand im Opernhaus might seem to possess a truly spiritual love since it was awakened by the loftiness of her husband's feeling rather than by the physical attraction. But a moment's reflection reveals that the husband's love, born of desire, was a spiritualized passion and that Sylvette's love was a mirror of this passion. Awakened, she desired to be his wife in every sense of the word, and only when he refused to consider her as alive did she commit suicide to preserve his dream."[10]

In Frauenopfer the husband-wife relationship and the circumstances which provoke the sacrifice are similar to those in Brand im Opernhaus but Gräfin Lavalette's altruism is generally doubted more than Sylvette's.

Gravlaks that her mistress will gain meaning in her life only out of essence from the nightlessness of the martyrdom demanding a certain measure of self-sacrifice to be found in every sacrifice.

Sylvette's morbid critique the supremacy of the intellect or political ideals over the physical drives. This death-dance conflict is present in all Mailer's dramas but does not always have this outcome. The conflict in this play is shown in the original attraction of Mary von Ah for Sylvette and in her affair with the opera singer, both of which are resolved in favor of a higher spiritual fulfillment. Norman W. Mailer's comments in an article "Hitchcock and Sexy Murder": Sylvette in Deadly Game

> Deadly Game might seem to possess a truly religious tone since it was produced by the Lutherans of Mr. Hucksman's feeling rather than by the physical attraction. But a woman's religious revenge isn't the husband's love, nor is it, in a spiritualized sense, the husband that Sylvette's love was a mirror of his passion. Moreover, she desired to be his wife in every sense of the word, and only when he turned to consider her as alive did her cosmic anguish be preserve his dream.[19]

In Deadly Game the husband-wife relationship was the circumstance which provoke the hostility one might to those in Deadly Game but within Sylvette's attitude is generally darker and more than Sylvette's.

She has been accused by critics of giving her life to further her husband's glory and consequently her own ambitions. It is somewhat unjust to view her only in this light. Her original decision to take her husband's place in prison reveals a certain amount of generosity, particularly when she had no indication of his love for her. Here she may be distinguished from Sylvette who sought affection elsewhere when she received no outward signs of love from her husband. At the same time, Sylvette proves her individuality by this action and her sacrifice is, therefore, of greater significance.

Gräfin Lavalette's course of action was to a large extent prescribed for her when she assumed an almost absolute allegiance in her marriage. At the same time it is a blind devotion to her husband's ideals which she must serve accordingly; she simply transfers her byalty from his vision of fame to his vision of the perfect love with her. Since her existence has meaning only in his existence she is merely satisfying her own purpose by protecting him with her life. This, however, cannot be seen only as an egocentric furthering of her own interests since the ultimate goal of Kaiser's New Humanity is to find sense in the chaos of life through contact with one's fellow men. It should be made clear that Gräfin Lavalette is not just a reflection of her husband's personality. Although she becomes the reflection of his vision she too reveals her

She has been scorned by critics as "prim, but lacking in humour her husband's glory and consequently her own sanctities." It is commonly argued to view her only in this light. Her original sacrifice to have her husband's place in prison reveals a certain sense of responsibility, particularly when she had no knowledge of his love for her. Here she may be distinguished from Sylvette who brought effective charisma when she received an embrace of love from her husband. At the same time, Sylvette proves her individuality by this action and so reconciles in, therefore, of greater significance.

Gwen Darlington's course of action has to a large extent preconditioned for her when she accepted an almost absolute allegiance in her marriage. At the same time it is a "blind devotion to her husband's ideal which she must serve accordingly; the simply transference her brutality from his vision of love to his vision of an perfect love with her." Since her attachment has meaning only in his existence she is "merely realizing her own purpose by encircling his with her life." This, however, cannot be seen only as an opportunistic furthering of her own interests since the ultimate goal of Gwen's her humanity is to find peace in the chaos of life through contact with one's fellow-man. It should be made clear that Gwen's loyalties is not just a criticism of her husband's masculinity. Although she becomes the reflection of his vision she too reveals her

individuality when she decides each time how she will adapt to his reaction to her. Sylvette's strength of character is, however, more pronounced by virtue of her choice to develop into the image of his love after showing a nature not possessed of blind fidelity.

This evaluation is in direct contradiction to Diebold's: "Die Heroine von Frauenopfer blieb posenhaft und gescheit und von der kleinen p'tite Femme Sylvette vom Pariser Opernhaus ist trotz ihrer angeblichen Alcesten-Geste und Hetärentugend blutwenig zu halten."[11] His estimation of Kaiser's feminine figures is in all cases unsympathetic but his opinion implies that he is judging them according to the traditional concept of woman, that is, in her degree of actual purity and her support of what she believes in. In this respect the Gräfin's superior virtue must be acknowledged but it is just this capacity of Sylvette to deviate which makes her sacrifice the greater.

The quality of sacrifice has been chosen because it is an important one in the role played by the woman in Kaiser's plays. It would be convenient and helpful to list all the plays in which a sacrificing woman appears, but would be impossible as it is not a specific role but a characteristic which varies in degree and manner with each heroine. The sacrifice must be an individual act, not just the suppression of one's personality to serve a man with an ideal (for this reason the secretary in Gats

individually that one further sees that one will cause to his reaction to him. Pirithoüs attempts to dissuade Ly, however, and proceeds to attempt of her choice to develop into the image of his love often attempts a return not necessarily of mind fidelity.

This evaluation is in direct contradiction to Blondin's: "Ils donnent vos <u>Fiançailles</u> plus nombreuses que possible pas des dieux d'être même dépassés vous faites deux fois trop. Leur modélisation flexibles-tests and redéterminer différemment en matière." The evaluation of Reiner's Pirithoüs figure is in all cases unsympathetic but his opinion Jindine that he is judging them according to the traditional concepts of women, that is, in her degree of moral quality and her support of what she believes in. In this respect the author's superior virtue must be acknowledged but it is just this quality of activity to details which often her sacrifice the greater.

The quality of sacrifice has been chosen because it is an important one in the role played by the woman in Anouilh's plays. It would be convenient and helpful to list all the plays in which a sacrificial woman appears, and would be impossible as it is not a realistic role but a characteristic which varies in degree and manner with each heroine. The sacrifice must be an individual act, not just the suppression of one's personality to serve a man with an ideal (for this reason the secretary in <u>Ardèle</u>

will be discussed under a modified heading). It is almost a contradictory quality which Kaiser assigns to the woman as the sacrifice must be the result of an active progression to self-realization so that she can provide the stability from which the man may draw to sustain himself which means, in Expressionistic terms, his vision. She is a passive body in her malleability and yet actively prepared to undertake the commitment.

> "Bei diesem Haben des Weibes spielt eine Aktivität der Frau, ihr ihm sich Geben keine Rolle: sie ist da, um genommen zu werden; was sie ist, hat sie durch ihn und für ihn, den Mann zu sein!"[12]

B. Incomplete Sacrifice

This category describes those of Kaiser's heroines who exhibit a potential capacity for sacrifice but who default their original intention. The attribute does not necessarily imply an inferior character but confirms the relativity of values in each of Kaiser's dramas. It does, however, reveal an unrealistic attitude insofar as the woman accepts an ideal which she cannot carry through to its or her own conclusion, a weakness generally reserved for Kaiser's masculine heroes. It might be argued that the women discussed in the first part of this chapter could hardly be considered realistic because of the task undertaken but they prove their role to be realizable to its extremes. The women whose devotion is incomplete are only forced to break their loyalty to that which they have pledged themselves when it threatens their nature as a woman, creating a paradoxical situation. Die Versuchung would be included in the plays of this category as well as Gats. In the broadest sense, perhaps the possessive wives (e.g. in Zweimal Oliver) would also appear under this heading, since they believe they are sacrificing themselves for another individual but disregard their selfish motives.

The Secretary in Gats illustrates most accutely the difference between the genuine and the incomplete sacrifice. Her intention is definitely one of self-submission

to an individual and an ideal, and not until the end do the demands become too great for her, forcing her to renounce both the man and his ideal. That she is serving the man rather than the ideal through the man distinguishes her from Sylvette and ultimately is responsible for her incomplete sacrifice.

In the beginning the Captain asks for her impersonal support in his Utopia which she promises with undying allegiance.

> "Kapitän: Glauben Sier jetzt an meinen Fund?
> Sekretärin: sieht ihn an -- Ich glaube -- an Sie!
> Kapitän: von ihrem Ton getroffen --begegnet-ihrem Blick. Halblaut Ich brauche eine Stimme, die zuredet. Die erste Stimme, die hier zu mir spricht, will ich gewinnen. Es ist kleinlich--doch notwendig. Stimmen Zie zu--blindlings und unumwunden??
> Sekretärin: Ich will Ihnen dienen bis an den Tod meines Lebens.
> Kapitän: Nichtmir--dem Paradies!"[1]

He will not accept her own declaration of love until she has sworn on the casket containing the gats. With this powder he hopes to remedy the poverty of the world by checking any further population explosion. It is a sterilizing powder to be drunk by the young bride and bridegroom on their honeymoon which thus permits unrestrained love between the two but removes all hunger, social and money problems. The Secretary in her attraction to the Captain as a human being completely ignores the inhuman significance of his project. It is a dialectical situation which reverses itself at the end, that is, destroying humanity in order to preserve it. "Der Mensch ist zu kostbar, um ein Zuviel zu sein."[2]

In an individual and a local, one not still but one do
the means "become too great for her", leaving her to
remance with the sky and the high ideal. That she is marching
from under from the idea through the sky, distinguishing
her from mystery and ultimately in the possible for her
incomplete sacrifice.

In her learning the women may for her increased
support in her decision when she promises with marrying
allegiance.

"Dolores: Albert's also jealous as Helena that
Bertrand is right for me -- for marriage -- an ideal
marriage. Marriage, the spiritual -- companionship
union. Diplomat (in wonder) Give it, Dolores,
the ideal. The world, Helena, the world
as it exists, with its conditions. Is not
disillusion--such nonsense. Believe the ma--
illusions are necessary!
Bertrand: Yes, I know. Never lose the ideal.
MARINE CLEVELAND
Dolores: Hold fast--my Bertrand!"[4]

She will not escape her own realization of love until
the last scene in the market containing the gate. With
this power he based to remedy the society of the world by
offering any further quotation exclusion. It is a disillu-
ing question to be drawn by the young bride and mingoyson in
their honeymoon which thus permits unrestricted love between
the two but remains all lovers, social and money, explicit.
The necessary in her attention to the obstacle as a means
being completely ignores the inherent disillusions of all
project. It is a directional direction which recognizes itself
as the ideal, then its, directing humanity in order to preserve
it. "Her hands let go instead, as she held on only."

She rebuffs the advances of the male Secretary who is symbolic of a human and individual love, and in contrast to her higher spiritual love with the Captain. She discounts any meaning in his feelings.

"Sekretär: Ihr sehnsuchtsvoller Wunsch--doch keine Wirklichkeit. Wollen Sie eine Menschenhand fühlen: Fassen Sie meine.
Sekretärin: Warum sind Sie hier? Warum sind Sie immer hier?? Sie glauben nicht an den Kapitän --nie glaubten Sie an den Kapitän.. Warum sind Sie Sekretär des Kapitäns?
Secretär: Weil Sie Sekretärin sind.
Secretärin: Sie dürfen nicht bleiben -- weil Sie nicht lieben!
Sekretär: Lieben Sie den Kapitän?
Sekretärin: Mit ihm die Menschheit!.
Sekretär: Der Kapitänhasst die Menschheit.
Sekretärin: Das is Hass?
Sekretär: Weil er Unmögliches verlangt."[3]

In spite of her obsession with devotion, the Secretary embodies the Captain's aspirations rather than strives to be faithful to them. Thus when his plans look prosperous her love flourishes and sustains him even in the wane of outside support, but finally she turns against him and sides with the power which is destroying his project, namely a matriarchal understanding of human worth. It is the response to her maternal instincts which dissolves the loyalty originally assumed, ironically enough, through a similarly maternal desire to give herself wholly to another human being.

In one way, it might be said that the Secretary lacks the sensitivity of Sylvette and Gräfin Lavalette as she is not aware of her lover's vision to the extent that she can adapt to conform to it. She loves the man rather than his

ideal and does not realize as do Sylvette and the Gräfin that he has become so obsessed with the ideal that he is only a representative of it. She is not able to sacrifice herself, in spite of the genuine devotion she feels for him since her allegiance to the Captain's ideals is potent only insofar as they do not touch her personally. She wants to contribute to his ideal by producing a son for him. "Dein Sohn kommt -- ich will ihn dir gebären..."[4] This is a function of many of Kaiser's heroines, particularly the daughters in his more socialistic dramas. "Urbestimmung des Weibes: Gebären immer wider neuer Stoffe, in denen die Idee des Mannes sich verwirklichen kann..."[5] In her too ardent desire to get close to the Captain she loses sight of the ideal from his perspective, resulting in a complete termination of her love for him. When he extends his utopian belief to insisting they both take the powder, she turns him over to the murderous mob and goes away with the male Secretary who comments when the Captain is shot, "Nicht der Kapitän -- eine Idee fiel pomphaft."[6]

By her renunciation of the Captain and acceptance of the other secretary, the Secretary regains her foothold in the real world. It is instinct rather than reason which frees her from her ideal love. Instead of merging with the image to complete her sacrifice, she rebels against its actual significance in relation to herself. Formerly she regarded it only theoretically through the Captain's eyes as a universal panacea.

In the light of the situation her role provides an interesting comparison with that of Sylvette and Gräfin Lavalette. As a woman, she could only react as she does after realizing the meaning of what she has been devoted to. Because the circumstances challenging the Secretary and Sylvette are so different it cannot be a condemnation that the Secretary's behavior is any less admirable as a female character. Her lack of sensitivity is revealed only in her original failure to question the Captain's ideal when it is such an obvious breach of feminine as well as human values. Once having made the choice, however, her subsequent behavior to support wholeheartedly what she believes in is in keeping with a feminine response. She is faced with a more difficult decision than Sylvette's or Gräfin Lavalette's. She must be true to the vision in the mind of the man and also to her own nature.

The dramatic situation of the play itself is unusual in its perspective. Kenworthy comments: "The Captain certainly esteems himself and his unfulfilled mission highly; but Kaiser's judgment does not, in this instance, coincide with that of his creation. It is probable that Kaiser felt emotionally with the Captain, yet was intellectually compelled to condemn him. There is, indeed, a slight

element of confusion in the play: it seems as if Kaiser could not quite decide whether he was condemning man's slavery to instinct, or tracing the progress of a would-be saviour possessed by a false and perilous vision."[7] In such an uncertain conflict it is almost to be expected that the figures will not demonstrate much character. The Secretary is a weaker individual than the women of Genuine Sacrifice but is no less complete as a woman. That she appears as a voluntary extension of the Captain's personality cannot be denied, but her spontaneity in rejecting him is shown as she leaves him alone to be destroyed by reality. In this respect, her reluctance to sacrifice is a more optimistic end than the complete sacrifice which preserves the illusion and isolates the man from the rest of the world. The Captain and his ideal die, but in this instance it is not a suicidal surrender to the gruesome world as it is with most of Kaiser's New Men since he is killed before relinquishing his dream.

The Secretary's sacrifice, measured by the standards of the heroines in the first part of the chapter, is incomplete. Her sacrifice is made rather for the abstract concept of humanity as a whole, which is usually the intention of the New Man himself. By shifting her loyalties from the individual who tries to enforce unnatural order on a worl where human existence should be of the highest value, she is, ironically, furthering his cause, the preservation of mankind.

Chapter I

Footnotes

1. Wolfgang Paulsen, Georg Kaiser. Die Perspektiven seines Werkes (Tübingen 1960), p. 40.
2. Eric Fivian, Georg Kaiser und seine Stellung im Expressionismus (München 1946), p. 131.
3. Cited in: "Die Darstellung des Todes in den Dramen Gerhart Hauptmanns und Georg Kaisers" by Horst Künzel (Dissertation: Erlangen-Nürnberg 1962), p. 114, footnote: "Brief (28.8.1918) in Expressionismus. Literatur und Kunst 1910-1923. Ausstellungskatalog der Ausstellung des deutschen Literarchivs im Schiller-Nationalmuseum Marbach. 8. V. 31. X. 60. S. 290 F.
4. Georg Kaiser, Der Brand im Opernhaus (Potsdam: Gustav Kiepenheuer Verlag, 1919) p. 51.
5. Fivian, p. 130.
6. Paulsen, p. 45.
7. Max Freyhan, Georg Kaisers Werk (Berlin 1926), p. 182.
8. Brand im Opernhaus, p. 40.
9. Ibid., p. 53.
10. Herbert Reichert, "Georg Kaiser und Nietzche" Studies in Philology. Vol. LXI (Jan. 1964), p. 85.
11. Bernard Diebold, Anarchie im Drama (Berlin-Wilmersdorf, 1928), p. 409.

Anhang I

Zeitschr.

1. Wolfgang Paulsen, Georg Heiner. Die nationalsozialistische Dichtung (Frankfurt 1940), s. 40.
2. Otto Wiviam, Georg Heiner und seine Stellung zu Deutschland. Leipzig (Mannheim 1944), p. 131.
3. Otto Ins: "Die Entwicklung der Dichter in den Jahren Gerhart Hauptmann und Georg Heiner" by Hans Ernst [illegible] (Berlin-Steglitz 1947), p. 115, [illegible] "Dichter" (p. 4-(14)) in [illegible] Leipzig. Literatur und Dichter-Lexikon, Zweiteilung der Entwicklung der nordischen Literatur im Nationalsozialismus. Berlin. 5. 7. 11. 60. 3. 290 f.
4. Georg Heiner, Der Lenzd in Germanien (Schulen, Gedichte Hippenhuer Verlag, 1919) s. 24.
5. Vivian, s. 130.
6. Paulsen, p. 45.
7. Max Freyhan, Deutsche Heiner Werk (Berlin 1934), s. 1 f.
8. Lenzd in Germanien, s. 40.
9. Ibid., p. 37.
10. Gerhart Holzmann, Georg Heiner und Nietzsche' Studien in Philologie. Vol. XXI (Jan. 1924), p. 35.
11. Gerard Hebold, Heroldie in Lenzd (Berlin-Wilmersdorf, 1924), p. 402.

12. S.D. Gallwitz, "Georg Kaiser," Der neue Dichter und die Frau, (Berlin 1926), p. 51.

B.

1. Georg Kaiser, Gats (Potsdam: Gustav Kiepenheuer Verlag 1925), p. 13.
2. Ibid., p. 62.
3. Ibid., p. 17.
4. Ibid., p. 68.
5. S.D. Gallwitz, "Georg Kaiser", Der neue Dichter und die Frau (Berlin 1926), p. 50.
6. Ibid., p. 71.
7. Kenworthy, p. 76.

CHAPTER II

TRANSFORMATION

Except in what are probably the two best known of Kaiser's plays Die Bürger von Calais and Gas, one or more heroines are responsible for the inspiration of the New Man. In many of the heroes this moral transformation is unconvincing but since the process invariably ends in death, some exits can be considered more positive than others. It is similarly true that the women providing the impulse which provokes their transformation are positive or negative in varying degrees, even though these qualities do not necessarily correspond to the outcome of the man. The following discussion deals with four plays illustrating women who inspire a positive development of a man and those responsible for a more negative transformation.

A. Positive

Under this heading of the woman as a positive transformative figure Gilles und Jeanne serves as a striking example. Fivian, in fact, sees Jeanne and the woman in Die Lederköpfe as the only women in all Kaiser's works with sufficient ethical power to raise a man out of his degeneracy to a new understanding of life and himself. Freyhan also regards her as a representative of 'das Ewigweibliche' but at the same time as a rather colorless character. It cannot be denied Jeanne is responsible for the inspiration which brings Gilles to a moral awareness,

yet the plausibility and actual significance of his metamorphosis is not quite so obvious. As Künzel points out, his transformation must be acknowledged but his death as a representative of humanity is hardly valid when he is depicted as such a pathological case.[1] Jeanne, on the other hand, as the agent to his salvation, is as pure and as unconvincing as Gilles is corrupt.

> "Gilles: Durch dich--Jeanne. Durch dich, Jeanne--
> fällt das Los. Du hälst Frankreich wie
> deinen Spielball auf der Hand.
> Er ist bunt oder schwarz -- weiss wie du
> ihn wirfst -- nach mir, der ihn fängt--
> und verschliesst in seinen Besitz, der
> festhält."[2]

Thus although Jeanne's function as a redeemer is stressed here, her ethical influence is accordingly reduced by the too contrived contrast. Returning to Freyhan's classification of her, one can safely say that 'the eternal feminine' must be born of a nature sufficiently profound to sustain a man of some stature. Gilles' character reveals at least a potential stature but Jeanne is a weak creation for an embodiment of feminine virtue even in a Kaiserian framework. She represents too obviously one pole of the dialectic.

She is present only in the first part of the play and in a masculine capacity. Although described by the other characters as 'schön' and pursued by Gilles as an ideal woman, the personality Jeanne shows to the reader is definitely that of a conquering hero. Regardless of Kaiser's attempt to highlight an alluring charm rather than the reputed

independence of Joan of Arc his heroine never seems to lose the tone of a commanding officer:

> "Hinauf, Marschall--zum Angriff!!..."
> "Marschall--das ist Verrat!!! Die Schlacht geht aus--mit deinem Willen. Ich verklage dich beim König. Du bezahlst ihm mit Leib und Leben..."
> "Töte dich, Marschall!!!! Deine Truppen gehorchen mir!!!!"[3]

The revelation that she has been sent to save Gilles is not motivated psychologically. It is a sudden inexplicable change of heart at the height of Gilles' lustful pleas:

> "Ich!!!!--lebe. Ich bin bei meinem Blut--das bläht Begierde!!!! Öffne die Rüstung--sink hin--schamlos im Sande!!!! Mein Tier!!!!"[4]

She is at once transported:

> "Dich sollte ich suchen--Gilles. Es schickte mich nach dir--Gilles. Es schob mich in Waffen und Schlacht, um dich zu finden--Gilles. Ich lief gehorsam den Weg durch Grausen und Entsetzen--um in letzte Verderbnis zu dringen: --in des verworfensten Menschen lichtlose Hölle."[5]
> Gilles: Die Schlacht--!!!!
> Jeanne: Du bist elender als hundert Schlachten. Grösser der Sieg über einen--der alle besiegt. Um dich kämpfe ich--Gilles. Was sind Waffen die schlagen?!! Wehrlos nur wird überwunden. Dich will ich überwinden--Gilles!!!!"[5]

In preservation of the dialectic, Gilles, who until this time has been the aggressor,retreats, and Jeanne becomes the active participant. In effect, her role ceases at this point. Gilles deserts her and she is captured by the English soldiers. Until she is executed she says practically nothing;and again during the trial Kaiser relies on the other characters to give an impression of her.

Disappearance of some of our his learning never seems to lose the tone of a commanding office:

"Ilmarî, Ilmarîl—Ilm Ammîll...!
"Ilmarîl—Ilm Ilmarîll. Ich Ilmarîl mit mir—mit Ilmarî Willen. Ich verlasse dich mein Ilmarî. In Ewigkeit Ich mit dir und lebe...!
"Ich dich, Ilmarîl!!! Ich Ilmarî Willen Ilmarî!!!"

The revelation that she has been sent to save Ilmarî is not motivated psychologically. It is a sudden inexplicable change of heart at the height of Ilmarî's mental chaos:

"Ilmarî—Ich. Ich bin bei meinem Ilmarî—mein Ilmarî Ich!!! Ich die Ewigkeit—ein Ilmarî—meine Ich die Ewigkeit!!! Mein Ilmarî!!!"

She is at once transported:

"Ich rette Ich mein Ilmarî—Ilmarî. Ich erlöse mich mein Ich—Ilmarî. Ich erlöse in Ewigkeit und Ich, ich in Ilmarî—Ilmarî. Ich liebt gewinnen den Weg durch Ilmarî und Ewigkeit—in letzte Verbindung zu Ilmarî—in der vereinigten Ewigkeit Ich Ilmarî. Ich Ilmarî; Ich Ewigkeit—!!!!
Ewigkeit; in mich eingeben als Ewigkeit Ich Ewigkeit. Ich Ich Ewigkeit—Ich die Ich Ewigkeit. Ich die Ich Ewigkeit. Ich die Ich Ewigkeit—!!!!"

In preservation of the dialectic, Ilmarî, who until this time has been the aggressor, retreats, and Ilmarî becomes the active participant. In effect, her role reverses at this point. Ilmarî secures her and she is captured by the English soldiers. Until she is rescued she says parenthetic replies and only during the final scene relies on the other characters to give an impression of her.

All the enemy soldiers testify to the mellowing effect she has on each person she encounters. Only Gilles claims to have seen her with the devil which is the evidence that condemns her. By this accusation he lowers himself to the depths of self-degradation and in the second part he descends even deeper as his physical lust becomes a murderous impulse. During this search for Jeanne he becomes mentally and physically incapacitated and can only kill as an outlet for his frustration.

> "Ich lebe weiter mit Augenaufschlag--ich übersehe das platte Liebeslager--ich taste an die dornige Haut der Geliebten--der Ekel führt meine Hände--und die Hände verrichten ihr Werk wie zwei Henker."[6]

The obsession is an impossible desire to have Jeanne recreated in the flesh in order to satisfy his original physical attraction for her and, at the same time to redeem himself from having falsely condemned her. As in many of Kaiser's dramatic situations, the sexual longing becomes an obsession,and it so consumes him that when Jeanne rebuffs him physically but undertakes to deliver him spiritually he must have her body killed. The vision, however, expands to such proportions that he sees her as everything and everywhere.

> "Gilles: Jeanne ist Jungfrau. Was ist sie nicht?... Der Alchemist [throughout] Jeanne---!
> Gilles: Jeanne ist Dirne. Was ist sie nicht?...
> Gilles: Jeanne ist Tier. Was ist sie nicht?...
> Gilles: Jeanne ist hier. Wo ist sie nicht?...
> Gilles: Jeanne ist dort. Wo ist sie nicht?...
> Gilles: Jeanne ist rings. Wo ist sie nicht?...[7]

All the many soliloquies testify to the mellowing effect she has on each person she encounters. Only Gilles claims to have seen her with the devil which it has evidence but overcome her. By this association he lowers himself to the depths of self-degradation and in the second part he descends even deeper as his physical lust becomes a murderous impulse. During this search for Jeanne he becomes mentally and physically isolated and can only kill as a result of his frustration.

"Ich lese weiter mit Ungeduldigkeit--ich überrenne das zarte Liebeslager--ich taste an die dornige Brust der Jungfrau--der Zahn fährt wahn-sinnig--und die gelbe Ventilation ist mein als Vieh Hirter."[6]

The obsession is an impossible desire to have Jeanne resurrected in the flesh in order to satisfy his original physical attraction for her and at the same time to redeem himself from having falsely condemned her. In many of Reifer's dramatic situations, the sexual longing becomes an obsession and it so consumes his that when Jeanne rejects him physically but undertakes to deliver him spiritually he must have her body killed. The victim, however, responds to such protestations that he sees her as everything and everywhere.

Gilles: Jeanne ist Jungfrau. Wo ist sie nicht?... Wo ist sie nicht?...

Gilles: Jeanne ist Licht. Wo ist sie nicht...
Gilles: Jeanne ist Tier. Wo ist sie nicht...
Gilles: Jeanne ist Mut. Wo ist sie nicht...
Gilles: Jeanne ist Tod. Wo ist sie nicht...
Gilles: Jeanne ist Tag. Wo ist sie nicht...

Since none of the women the alchemist brings to Gilles can accommodate the vision which has thwarted his physical desires he must also destroy their bodies. His sadistic practices are checked by the intervention of the earthly power of the police and he is released from the obsession through the young peasant girl in the realization that it is the spirit of Jeanne d'Arc which he is seeking, not merely an identical body.

Fivian[8] and Kenworthy[9] see the second Jeanne as an ordinary peasant girl who becomes Jeanne d'Arc in Gilles' phantasy. Schütz claims her to be a supernatural apparition of the dead Jeanne,[10] the power of which kills the old grandmother. These two viewpoints are, basically very similar rather than opposing statements. It is obvious that she becomes Jeanne d'Arc in Gilles' mind but this does not contradict the idea that she is an apparition. Even though the intensity of the encounter kills the old grandmother who is an objective character in terms of the plot, all the figures who appear after the first Jeanne are embodiments of Gilles' phantasy. A more important problem arises here which is a corollary of the two original arguments; whether the peasant girl precipitates the change in Gilles or whether he, through an overpowering need to fulfil the vision of Jeanne, has brought himself to the point where any young girl who might appear at the time would create the same reaction in him. In both cases the original Jeanne's role is best described as the anima: "the vehicle par excellence of the

Since some of the frame the nineteenth century to allude can accommodate our vision which has transformed his physical reality to meet also destroy their beauty. The aesthetic resolution was changed by the introversion of the worthly sense of the public and he is relegated from his commission through the royal pageant yet in the twentieth, that is the reality of a sense d'être which is a reality, not merely an identical body.

Vivian and Dorothy are the room dances as ordinary servant yet the bourgeois dance d'être in silver mirror. Both claims that to be a monumental equivalent of the real dancer, the power of which fills the old grandmother. These two visions are, basically very similar rather than opposite determinate. It is obvious that the bourgeois dance d'être in silver mirror but this does not contradict the idea that she is in a reality. Even though the intensity of the encounter with the old grandmother was in an objective observer in terms of the clock, all the figures who appear after the first dance are variations of silver mirror. A more important problem arises which is a corollary of the two original arguments that the account will specify the change in silver or another in, through an over-arching need to fulfill the vision of dance; the bourgeois dance is the point where our power will be brought back to the flat and evoke our own vision in him. In both cases the original dancer's role is not essential to the mirror. The vehicle are conditions of the

transformative character. It is the mover, the instigator of change, whose fascination drives, lures and encourages the male to all the adventures of the soul and spirit, of action and creation in the inner and outer world."[11] This force, although possessed by the individual, Jeanne d'Arc, is transferred to another body once it has accomplished its spiritual transformation. After the identification the young girl disappears.

> "Jeanne: Kennst du mich??????
> Mit der Frage versinkt in Dunkel der Dom mit seinen Menschen. Nur eine Lichtsäule--von oben hervorbrechend bestrahlt Gilles und Jeanne.
> Gilles--bleibt gebannt am Fleck.
> Jeanne--löst langsam die Schnüre--öffnet den Mantel--lässt ihn fallen: in der weisssilbernen Rüstung mit tiefhängender Haarwoge steht sie.
> Das Licht hat sich zu ungeheurem Glanz auf sie entfacht.
> Gilles. blickt hin.
> Jeanne. hebt den Mantel vom Boden--streift ihn über--gürtet die Schnüre. Dabei vermindert sich der Glanzstrahl--verlöscht. Der Dom weitet sich wieder."[12]

Kaiser strips down the Joan of Arc episode to a basic conflict of personalities. He only sketches the historical facts in order to make the situation recognizable and openly ignores all the religious elements which are normally the theme of the story. After the first part it is entirely Gilles' drama as Kaiser becomes solely concerned with the regeneration and salvation of a soul. Freyhan makes the observation, "Nicht Jeanne sondern Gilles ist die künstlerische Tat in <u>Gilles und Jeanne</u>. In Gilles vermag das Dynamische Georg Kaisers Ausdruck zu werden--in Jeanne klingt eine Sehnsucht, die er nicht gestaltet."[13]

transformative character. It is the story, too, of a man who, upon [illegible] ability, learns and accepts the male to all the advantages on the good and evil, in motion and emotion in the inner and outer world." His force, although measured by the individual, always alive, is transferred to another only once it has accomplished its ultimate transformation. After the identification the young girl disappears.

"Jeanne, Jeanne de Gilbertet!
Ich der Mann versteht in Jungel der sich mit
seine Gewissen. Er eine Leichtsinnigkeit--ein
heroisch-erhaben weiblich Gelle und Jeanne.
Gilles--Gilles gehorch an Jeanne.
Jeanne--Ich? Lassen die Charm--Bitter den
Mandel--Lasst um Frieden in mir wellenlinie.
Erkenne mit Kaffeemaschen Gewinge ohne sie.
Der Licht und nicht Gewissen Gleichgewicht sie
Gleichen.
Gilles. Gelassen Ich.
Jeanne. Nicht der Mutter von Frau--Schwiegerin
Ehre--Gesicht sie Schande. Ich will verwandeln nur
der Gleichgewicht--Verzweifelt. Der ich weiss
nicht Mutter."

Gilles retains deep the idea of the opinions in a basic conflict of sensibilities. He only discovers the historical focus in order to make the distinction traditional and overly ignores all the [illegible] elements which are essentially the theme of the play. After the first act it is entirely Gilles' drama as Jeanne becomes solely concerned with the transformation and salvation of a soul. Perhaps when Sam Gelbert, Gilles' famous [illegible] Gilles let the [illegible] in Gilles [illegible]. Gilles versus the [illegible] being [illegible] as [illegible]--in Jeanne Gilles' close [illegible], [illegible] [illegible].

Much of Freyhan's book is devoted to a discussion of the 'dynamisierte Gestalt' as a primary element of Kaiser's works and this provides an interesting point of comparison between Jeanne and the women discussed in the last chapter. In the discussion which follows an attmpt will be made to show why Jeanne cannot be classified with women of sacrifice either in terms of structure or plot.

Both Sylvette and Gräfin Lavalette are secondary figures within the dramatic structure since they do not cherish the image, even though they do finally merge with it. Gilles und Jeanne, on the other hand, centres around the ethical force Jeanne exerts on Gilles, and his transformation of character is seen as the result of her inspiration. Jeanne is the ideal which Gilles seeks but it is he who must act to reach it. This play differs from the majority of Kaiser's dramas in that the inspiration is more than just an introductory incident. Excepting Floss der Medusa most of the characters or circumstances which provoke the individual's quest for a new order merely serve as an ignition, but Jeanne's spiritual presence continues through the whole play even after she has fulfilled her live function. It seems almost a contradiction to Kaiser's theory that the central 'Visionträger' are the more sterile figures and yet it is logical that the 'actors', regardless of their position in the total structure, will emerge as the dominant ones.

Kaiser states in his essay "Vision and Figur":

> "Zu Einseitigkeit beruft die Vision. (nur so bezeugt sie ihre Bedeutung.) Es gibt kein Nebenher-- die Kugel rollt um sich und verbindet Anfang und Ende ohne Anfang und Ende. Alles ist Vision-- weil sie Eins ist. Das Eine, das an sich Himmel und Erde und den himmlischirdischen Menschen schliesst.
>
> Vielgestaltig sind Figuren, die Träger der Vision sind -- von den heissen Fingern des Dichters beladen mit der grossen Fracht seiner Mitteilung."[14]

At the end of this short essay he describes the vision as only one possibility: "Die Erneuerung des Menschen".

The implication of 'Visionträger' as applied to individual characters must not be confused with Kaiser's vision as a whole and the aggregation of characters which composes it. Although Jeanne is the 'Visionträger' for Gilles, she is only one of the figures which supports the complete vision of the drama, the salvation of Gilles. This is realized only after a long process through which he never loses sight of the individual image she provides. Similarly, in Brand im Opernhaus the drama revolves around the disturbance of the image held in the mind of Herr von ***. Even as the central problem of the play it is yet contained within the complex vision to which all the characters contribute: the preservation of the single image.

These two plays can also be compared to one another in the nature of the image established by the woman in the mind of the man. The situation in Brand im Opernhaus is similar to that of Gilles und Jeanne but reversed.

Both Herr von *** and Gilles begin with an image of a pure and virtuous woman, but since it is a delusion with Herr von *** his image proves to intensify itself to an inverse proportion to the actuality. He does not acknowledge Sylvette in life after discovering his illusion is false. Gilles will not accept Jeanne in death and attempts to revive her as she is in his vision of her. It is, on the contrary, a dead body which brings Herr von *** to an acknowledgment of his wife.

The position of the woman reflects that of the man in both these plays. The roles, however, are not comparable since it is Jeanne's influence and Sylvette's endeavors which are under consideration. Herr von *** is able to retain his ivory tower existence due to Sylvette's efforts and changes in her personality. It is the man, on the other hand, who makes the contact with the illusion in Gilles und Jeanne. He is changed through an obsession for a woman from a life of perversity to a recognition of himself. His contact with reality leads him necessarily to the gallows. Kenworthy states, "And Gilles, too must die to become a New Man, must himself become a symbol of an idea" and cites one of Gilles' final speeches: "'Der Weg zum Menschen ist weit-- und bis nicht Einer bis an den Hals im Blutsumpf verglitt und aufstieg -- -- --: ist keiner gewonnen!!"[15] Herr von ***, in contrast, develops only from a degenerate existence to the obsession. He is not able to achieve the final step, namely the reconciliation of illusion and reality, since he is protected from the reality by his wife.

Dorothy Dorr Fox *** and Gilles begin with an image of a pure and wholesome woman, but since it is a relation with Mary Fox that has taken Gilles to Lebanon, it is "it" to an inverse proportion to the morality. He has not discovered matter in life after discovering his illusion in Italy. Gilles will not accept illusion in death and attempts to revive her as she is in his vision of her. It is, on the contrary, a dead hand which brings Mary Fox *** to an adulterous death of his wife.

The position of the woman Fullerton plays a in both these plays. The relationship, not as commonly since it is Jessie's, Fullerton and Gylvette's adulterous union are under consideration. Mary Fox *** is able to retain his first lower existence as to Gylvette's direct and changes in her personality. It is the man, on the other hand, who makes the contact with the illusion in Gilles and Jessie. He is changed through an observation for a more lively a life of personality to a recognition of himself. His contact with reality leads him necessarily to the Gilles, incomplete action. "And Gilles, too must die to become a man, must himself become a myrrol of an liar and also one of Gilles' final expression: "Ye has not forsaken his wife--and his whole life or on the Main in Lutterer Verlaist and outside -- -- --: let reason remember!" Mary Fox ***, in contrast, involves only from a representative contribution to the concerns. He is not able to achieve the final step, namely the reconciliation of illusion and reality which he is rescued from the reality by his wife.

Nor is it justified in terms of the plot to classify Jeanne's death as a self-sacrifice. Even though the Joan of Arc figure is traditionally characterized as a martyr, Kaiser presents his Jeanne in a different light. Her willingness for self-sacrifice is obvious in the play, but it is ultimately an external force, Gilles' withdrawal of his troops, which causes her death. Despite her readiness to die for a fellow human being, it seems evident that this quality is not dominant in Kaiser's presentation when Gilles leaves her to the English before she is able to make the sacrifice. It is thus her essence rather than an active attempt for martyrdom which provides the inspiration for Gilles' transformation.

The woman who plays the role of transformer in Kaiser's dramas arouses an impulse in the man which has never before been awakened and which becomes an inaccessible desire. It is important that this remains a longing since by its very incompleteness the man must come to terms with himself and with reality. This condition is apparent in Gilles und Jeanne and confirms Jeanne's role as an inspirational character; when she becomes approachable and is prepared to sacrifice herself for him he no longer wants her but must have her dead and impossible to attain before he can begin his long road to salvation. This is precisely the difference between Jeanne and the women of sacrifice; they too awaken a new awareness in the man but by their

sacrifice they make themselves accessible for the image and the man does not have to develop.

* * * *

Von Morgens bis Mitternachts falls also in the classification where the woman serves as an inspiration for a new understanding of life. Her role is a minor one on the stage but important for the total action. Once she has made her appearance in the life of the Cashier and fulfilled her function,she exists no longer even in his mind, as he is then on his own to make his way through the various stations of his development. It is again an erotic impulse which she provides and it is by nature neither positive or negative. "Von der blassen guten Mutter aus Toskana, die dem Kassierer so viel Leid verschaffte, gibt es nichts zu rühmen und nichts zu tadeln."[16] Her effect on the Cashier, however, is more positive than negative since because of her he breaks loose from a soulless society. From a non-Expressionistic viewpoint his development is questionable, and even measured by Kaiser's theoretical demands, his transformation is not complete,as will be seen in the course of this discussion.

Von Morgens bis Mitternachts illustrates the pitfalls of the utopian humanity outlined in the Introduction; the hero is brought from the negative domain to a starting point but no positive solution is offered. It is one of Kaiser's earlier dramas (1912) and resembles Strindberg's Nach Damaskus

sacrifice they make throughout accounts for the lamb and the ram does not have to develop.

* * * *

Von Hardenberg's Heinrichsmärchen falls also in the classification where the woman serves as an inspiration for a new understanding of life. Her role is a minor one on the stage but important for the total motion. Once Heinrich has made her appearance in the life of the dreamer and initiated her function she exists no longer even in his mind as he is thrown on his own to work his way through the various stations of his development. It is again an erotic impulse which she provides and it is by nature neither positive or negative. "Von der Liebe gehen Kräfte aus Ewigkeit, die den Lauterer so viel tief verschrifte, mit so hohe in Frieden und niedre zu treiben."[16] But effect on the Dreamer, however, is more positive than negative since Heinrich is drawn away from a soulless society. From a transcendentalistic viewpoint his development is conditional, and even measured by Novalis' theoretical dreamer, his transformation is not complete, will be seen in the course of this discussion.

Von Hardenberg's Heinrichsmärchen illustrates the ultimate of the objective humanity outlined in the introduction; the hero is brought from the negative chaos to a striving point but no positive solution is offered. It is one of Novalis's earlier forms (1802) of a creative metaphorical [illegible]

in many of its Expressionistic elements. That he established a particular theme pattern for himself (one of many) may be shown throughout this discussion by certain parallels to Gilles und Jeanne written ten years later and based on a superficially different situation.

In Von Morgens bis Mitternachts the erotic atmosphere is created immediately. It is set primarily by the other characters in the bank before the Cashier is affected himself. The fat Herr anticipates his fate when he chides the office boy for ogling the Lady and losing his purse.

> "Merk' dir das für dein Leben. Du bist der erste nicht, dem die Augen durchgehen--und der ganze Mensch rollt nach."[17]

The Bank Director also feels the presence of the Lady and further suggests the stifled passion which is finally ignited in the Cashier.

> "Diese Dame aus Florenz--die aus Florenz kommen will--ist Ihnen schon einmal eine Erscheinung wie diese vorm Schalter aufgetaucht? Pelz--parfümiert. Das riecht nachträglich, man zieht mit der Luft Abenteuer ein!...Weiber! Das sind die modernen Sirenen. Singsang vom blauen Süden--o bella Napoli. Vergänglicher Augenaufschlag --und man is geplündert bis auf das Netzhemd. Bis auf die nackte Haut."[18]

The gesture which inflames the suppressed emotions of the Cashier appears quite accidental and like many of Kaiser's dramatic highpoints, in pantomime. In her desire to obtain the money from the bank she offers her jewels as collateral:

in many of his irreconcilable elements. What he epitomizes a particular three months for himself (one of many) may be those throughout this discussion by certain parallels to Gillies in Lessing motives ben Yamra later and based on a superficially different situation.

In Von Lessing's Die Mitschuldigen the erotic atmosphere is created immediately. It is set primarily by the other characters in the book before the Baronin is referred himself. The rat Mert anticipates his face when he chides the office boy for opening his dirty and leaving his urine.

"Hurt? Sie dem ?? mein Lehrer. Es hat der armen nicht, den Sie heute morgen ausgeschüttet--aus der gelbe Bonnes Pulls Hunde."[1]

The Baronin also feels the presence of the lady and further suggests the sexual passion which is already implied in the dialogue.

"Ihre Dame ist liebenswürdig und Ihnen treue willen. Dann seien einmal eine aufmerksamer Ihnen Ihre Hunde ausführen, Dann wäre sie wirklich Ihrer eine. Aber ich... nicht! Sie sind die reizendste Dame, Ihnen Ihnen dienen--Sie sind wirklich Ihnen Ihnen Ihnen

> "Dame hat sich schwach erschreckend umgedreht; sich aufstützend sinkt ihre Hand auf die Hand des Kassierers.
>
> Kassierer dreht sich über die Hand in seiner Hand. Jetzt ranken seine Brillenscheiben am Handgelenk aufwärts."[19]

When she asks him to undo her bracelet the fascination she prompts in him stupefies him: "Büsche des Bartes wogen--Brille sinkt in blühende Höhlen eröffneter Augen."[20]

Here, as in Gilles und Jeanne, the Cashier is originally attracted physically to the woman who becomes the agent of his transformation, and upon pursuing the attraction, finds his overtures misunderstood. When Jeanne does respond to Gilles it is with intent to deliver him spiritually rather than to submit. The Cashier, similarly, believes that the Lady is making an advance towards him and cannot accept her surprised reaction when he follows her. Her attitude is one of indifference and dismay while the Cashier is at a point of no return, having renounced his former existence. One cannot be sure, however, whether the Lady is deliberately enticing the Cashier or whether her initial behavior with him was purely unconscious. This type of ambiguity is typical of Kaiser and, in this case, reveals his preoccupation with the 'Tat' as a dramatic entity. The motivation and even the nature of the action are secondary to its actual occurrence and subsequent relevance in the total structure. Because the Lady is presented with no defined personality but only as a stimulus to the development of the Cashier, their encounter is

"Lady had also [illegible] unconscious [illegible] which understood might have been her lie [illegible] Demeanors.

Whatever [illegible] which [illegible] in [illegible] [illegible]. Both [illegible] [illegible] unconscious [illegible]."19

When she asks him to [illegible] the [illegible] she [illegible] in his [illegible] [illegible] "[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]."[illegible]

Here as in *Gilles and Jeanne*, the Cavalier is originally attracted physically to the woman who [illegible] the record of his transgression, and upon pursuing the attraction, finds his overtures misunderstood. When Jeanne does respond to Gilles it is with intent to deliver his spiritually rather than to submit. The Cavalier, similarly, believes that the Lady is seeking an advance towards him and cannot accept her unrelated remotion when he follows her. Her attitude is one of indifference and clarity while the Cavalier is at a point of no return, having renounced his former existence. One cannot be sure, however, whether the Lady is deliberately enticing the Cavalier or whether her initial behavior with him was purely unconscious. This type of ambiguity is typical of Balzac and in this case reveals his preoccupation with the 'lost' as a dramatic entity. The motivation and even the nature of the action are secondary to its actual occurrence and subsequent relevance in the total structure. Because the Lady is presented with no defined personality but only as a stimulus to the development of the Cavalier, their encounter is

isolated as a moment rather than as an incident. From her final speeches one can only infer that her lure was entirely unintentional and there is no real evidence elsewhere to contradict this attitude. There is, however, a certain coquetterie suggested in the Lady from the treatment of the scenes in which she appears. Kaiser sustains the air of eroticism as long as she is on the stage, and even the son for whom she wants the money needs it in order to add another painting of sensual love to his collection, "die erste und einzige erotische Figuration des ersten Menschenpaares". Diebold considers the son as a superfluous figure in the play but his purpose might be seen as just one more contribution to the mood created at the bank which already surrounds the Lady.

The air of sensuality in the first part of the play breaks into an ecstasy in the Cashier as he sets forth to satisfy his aroused sensitivities. The various stations of his journey are a search for this fulfilment. His former existence of routine living horrifies him and he endeavors to buy excitement at a bicycle race. By offering higher prizes to the winner with the money he has stolen, he hopes to arouse not enthusiasm in the contestants, but mainly fervour in the spectators.

> "Höher schon Leiber in Bewegung. Schon Ausrufe. Mittlerer Rang!--Ganz oben fallen die letzten Hüllen. Fantasiertes Geschrei. Brüllende Nacktheit. Die Gallbrin der Leidenschaft!"[21]

involved in a moment's notice than as an incident. From her first appearance one can only infer that her life was entirely unidentational even there is no real evidence sufficient to contradict this attitude. There is, however, a certain comprehensible suggested in the play from the treatment of the woman in which she appears. Julian's mother exhibits the air of prostitute so long as she is on the stage, and even the man for whom she works has enough made it in order to rule another suitable of normal life to her collection. "Ale erste und einzige Erfahrung der ersten Menschenkenner". Perhaps consider this not as a mistaken figure in the play but the purpose might be seen as just one more contribution to the mood created in the [illegible] which already surrounds the play.

The air of commonality in the first act of the play brings into an contrast in the character as he goes from to finally his assumed sensitivity. The various stations of his journey are a search for this initiation. His former existence of prostitute living contribute his and he endeavors to buy enlistment of a bicycle [illegible]. By [illegible] [illegible] to the [illegible] with the [illegible] he has [illegible] to [illegible] [illegible] in the [illegible] [illegible] [illegible] in the [illegible].

"Oder [illegible] in [illegible]. [illegible] [illegible] [illegible]--[illegible] [illegible] [illegible] [illegible]. [illegible] [illegible]. [illegible] [illegible]. Die [illegible] [illegible] [illegible]!"

This attempt to fulfil his inner needs vicariously cannot succeed and he moves from the screaming masses to some Masks in a decadent dance hall where he seeks further to find communication. Until the final scene in the Salvation Army headquarters, however, he sinks only deeper into his loneliness and inability to relate..

The search is a condition of ecstasy which culminates just before his death. Erich Neumann's definition of ecstasy seems particularly fitting in this context: "Ecstasy with its disintegration of the consciousness leaves the way open for a positive or a negative development of the psychic situation, is typical for the phenomenon of reversal that is possible in both polar situations. The pole is not only an end but also a turning-point."[22] The Cashier must reach this turning-point by himself but only through genuine human contact can his existence then become complete. He proclaims this ultimate need to the girl of the Salvation Army, who,he feels, encouraged him to the self-revelation.

> "Du stehst bei mir--du stehst immer bei mir!... Von Station zu Station....Ausgebreitete Leere. Raum geschaffen. Raum. Raum. Wirbel Mädchen und Mann. Uralte Gärten aufgeschlossen. Entwölkter Himmel. Stimme aus Beaumwipfelstille. Wohlgefallen. Wirbel Mädchen und Mann--ewige Beständigkeit. Mädchen und Mann-Fülle im Leeren. Mädchen und Mann--vollendeter Anfang. Mädchen und Mann-Keim und Krone. Mädchen und Mann-Sinn und Ziel und Zweck."[23]

The significance of the man-woman relationship constitutes the particular vision of this play and the development of an unconscious soul to a New Man is a means

His attempt to build his inner world vicariously cannot succeed and he moves from the foreplay scene to one figure in a crowded dance hall where he soon finds the final confrontation. Until the final scene in the cafe-dance hall incorporates, however, he plays only deeper into his loneliness and inability to relate.

The remark is a condition of society which influences more than words. Julia Bannerman's activities or anything seem particularly fitting in this context. Society with its limitations of the consciousness leaves the way open for a positive or a negative development of the psychic situation. In trying for the phenomena of natural that he possesses in both their situations. The only in not only an and but also a turning-point. The condition must mean this turning-point by himself but only through psychic contact can his existence then become complete. He psychiatrist that attitude need be the girl or the relationship, marriage itself, encounter his to the self-realization.

> The stages had different stable layer but adjusted for solution on contact...Suggestions were [illegible] psychotherapy. Jung. Freud. Wilhelm Reich. Double identity entanglements. Authentic travel. Where the personality. Relationship. Alienation. Jung Reich and Sex-economy. Reich. Jung and Sex-economy. Reich. Reich and Jung. Reich and Sex-economy and Jung. Reich and Jung. Reich and Sex-economy and Jung. Reich and Jung. Reich and Sex-economy and Jung

to this higher end. Here, however, Kaiser presents the man-woman unit rather pessimistically. Again, the play may be compared to Gilles und Jeanne where 'das Werden' of the hero is effected between two women, the giver of the experience and the woman on whom he fixes his vision in order to come to terms with reality and himself. It is important that neither Gilles nor the Cashier finds the same woman again, but that two are necessary for the complete transformation of the personality. As mentioned earlier, the first attraction is intensified in the limbo period, because the senses have been aroused, but the woman is no longer present. The second female figure must be there to culminate the prolonged process of intensification. If, as in Floss der Medusa, which will be discussed next, the New Man lets himself be killed before proving his purification in a second contact, the development is incomplete.

An interesting point may be raised in regard to the impersonality of the Lady. Both she and Jeanne rely almost entirely on the other characters for their characterisation, and as a result, are rather wooden. The elusiveness of the Lady (Jeanne is quite forceful in her lack of personality) reveals her malleability. She represents a tabula rasa to the Cashier since she becomes what he wants to make of her. As the symbol of the soul, he discovers her in the existing moral insensitivity. Fivian describes Kaiser's woman as"Symbol des Lebens. Sie hat keinen Geist -- sie

ist einfach da," and comments more specifically, "so ist auch die Frauengestalt in jenem Drama von der Erneuerung des Menschen, Von Morgens bis Mitternachts aufzufassen. Das 'Leben an sich' streift den Kassierer, ist unmittelbare Berührung mit dessen Gegenpol, dem Philisterdasein."[24] The characteristic of the woman as neutral material is dominant in the transformative feminine figures, but the capacity to adapt has also been noted in those who sacrifice themselves to an image. The difference is one of passivity and activity and the ultimate manifestation of this passive receptivity to being moulded can be found in Pygmalion.

That the female character is responsible for the man's fate is shown in the final confessional scene with the Salvation Army. Ironically, the Cashier invests all the faith he has just found in himself in the Salvation Army girl, only to be betrayed by her to the police for a reward. This role is anticipated throughout the play; it is always ten Pfennig she wants from him when she distracts him from his vices rather than his readiness to save himself. It is also ironic that both women who attract him ask him for money while their function is to deliver him from the materialistic indifference of the world. He sees nowhere to turn after his loss of faith.

> "Hier stehe ich. Oben stehe ich. Zwei sind zuviel. Der Raum fasst nur einen. Einsamkeit ist Raum. Raum ist Einsamkeit. Kälte ist Sonne. Sonne ist Kälte, Fiebernd blutet der Leib. Fiebernd friert der Leib. Felder öde. Eis im Wachsen. Wer entrinnt? Wo ist der Ausgang?" 25

All that is left of his transformation is an awareness of the chaos to which he was formerly insensitive. Because he is not able to cope with reality at this point, he has not achieved a complete transformation and suicide is the only way out for him. He dies an idealist due to his failure to accept the fact that he can be responsible only for himself and not all of humanity. Künzel sees his death as the only alternative; that is, as the extreme untested station of his life.

In his final speech he exults his purification:

> "Ich melde dir meine Ankunft! Posaunenstoss Ich habe den Weg hinter mir. In steilen Kurven steigend keuche ich herauf. Ich habe meine Kräfte gebraucht. Ich habe mich nicht geschont! Ich habe es mir schwer gemacht und hätte es so leicht haben können--oben im Schneebaum, als wir auf einem Ast sassen. Du hättest mir ein wenig dringlicher zureden sollen. Ein Fünkchen Erleuchtung hätte mir geholfen und mir die Strapazen erspart. Es gehort ja so lächerlich wenig Verstand dazu! Warum stieg ich nieder? Warum lief ich den Weg? Wohin laufe ich noch? Zuerst sitzt er da--knochennackt! Zuletzt sitzt er da--knochennackt! Von morgens bis mitternachts rase ich im Kreise--nun zeigt sein fingerhergewinktes Zeichen den Ausweg -- -- --?!!"[26]

The Cashier dies as a symbol of an ideal of a higher reality having been overpowered by the objective one. Diebold belittles the 'Erneuerung des Menschen' as Kaiser makes the way too comfortable for his protagonists. It is a utopian idea which neglects human responsibility. In this respect the transformation of Gilles is a more positive development even though the character of the Cashier is more typical. Gilles' death has a double purpose:

All that is left of his sensationalism is an awareness of the chaos to which our formal institutions become he is not able to cope with reality as this point. He has not achieved a complete transformation and maintain in the only way out for him. He dies on [illegible] his failure to accept his fact that he can be responsible only for himself and not all of humanity. Mersal sees his death as the only alternative; that is, as the ultimate measured action of his life.

In his final speech he writes his manifesto:

"Ich werde dir weine Antwort! Menschenkinder
Ich liebe dem bei Hinter dir. Im [illegible] Dirnen
Tödlichen Bereche ich hervor. Ich bin meine
Welt's gestorben. Ich habe mich nicht gestorben!
Ich habe es wie keiner gesehen und hatte es
Leicht [illegible] Hinter--dem in Schlafzimmer, wie du
und einer hat [illegible]. Im [illegible] wie ein [illegible]
Zeitgeister [illegible] Wolken. Wie [illegible]
Erinnerung [illegible] wie [illegible] und wie die
Dirne [illegible]. Im [illegible] ist so [illegible]
[illegible] Verbrechen [illegible]. [illegible] [illegible]
[illegible] Ich [illegible]. [illegible] [illegible]
[illegible] Mensch [illegible] Ich [illegible]
[illegible] Ich [illegible] [illegible]
[illegible] [illegible] [illegible]
[illegible] [illegible] [illegible]
[illegible]

to symbolize his salvation and to atone for the sins he committed according to human judgment. Although Kaiser condemns man-made law, Gilles' submission to it shows he has realized his ideal in the face of worldly reality, which the Cashier has not been able to do.

Disregarding the naturalistic validity of both male and female characters in these two plays Jeanne is definitely presented as the more individual woman. Although her importance in the play depends on the image Gilles creates of her, she experiences the worth of the individual above the preservation of an ideal such as patriotism before she is captured. The Lady in Von Morgens bis Mitternachts displays in comparison a neutral, non-committed personality. This evaluation is secondary to the degree of redemption they effect and concluding from the evidence just outlined, Jeanne's role is the more positive one.

B. Negative

In the first part of the discussion the positiveness or negativeness of the transformer was determined according to the outcome of the transformed man. Das Floss der Medusa straddles the boundary between these two poles since the heroine is herself a negative figure but prompts in the hero an examination of blindly accepted beliefs. Ann is not possessed of an evil nature but rather of an amoral one. She is one step removed from the woman as a tabula rasa for she has already been shaped by an accumulation of man's ideas and is an embodiment of their corruption. Rather than resembling Kaiser's Lady in Von Morgens bis Mitternachts, she is more akin to Wedekind's Lulu. That is, she has been helplessly imprinted with moral hypocrisy and uses this power to destroy her fellow human being.

An amoral nature might, in fact, be considered to be common to all Kaiser's female figures in varying degrees, regardless of their function in the drama. Their actions are motivated by instinct rather than reason even in the most seemingly calculated situations. Such spontaneous behavior must be described as amoral since the morality or immorality of an action lies in the conscious breach or submission to any prescribed code of values. The ethics of the Kaiserian woman, as of the Archetypal Feminine, do not exist as such but she sets individual personal standards for each situation she meets. Even in the case

2. Conclusion

In the first part of the discussion the positive- more or negativeness of the characteristic was determined according to the outcome of the transformed man. The Flame der Liebe alternates the memory between these two poles since the heroine is herself a negative figure but prompt in her move on emancipation of blindly accepted beliefs. Ann is not concerned of an evil nature but rather of an moral one. She is now freed from the woman as a tabula rasa for she has already been shaped by an accumulation of man's ideas and is an embodiment of their corruption. Another clean travelling Mainer's lady in Von Morgens bis Mitternachts she is more akin to Wedekind's Lulu. Thus in, she has been helplessly imprisoned with moral hypocrisy and uses this power to destroy her fellow human being.

An moral nature might, in fact, be considered to be common to all Mainer's female figures in varying degrees, regardless of their function in the drama. Their actions are motivated by instinct rather than reason even in the most seemingly calculated attractions. Such spontaneous behavior must be described as moral since the morality or immorality of an action lies in the conscious reason or submission to any prescribed code of values. The ethics of the Kaiserliche woman, as of the Anonymous Prostitute, do not exist as much but she acts individual personal standards for such attraction are meets. Even in the case

of Ann who holds rigidly to the letter of religion, the decisions she makes are emotional rather than ethical. Here the conventional morality happens to be inherent to her nature; she does not act from obedience to them but instinctively.

Ann is singular among Kaiser's heroines in that she actively projects her destructive side and yet always within the bounds of her amorality. She reveals par excellence the self-possession of the Kaiserian woman, which might be considered only an extension of the amoral characteristic, but here its results are perverse to the basic dramatic situation in Kaiser's works: "die Lüge als Daseinsform des Mannes konfrontiert mit der Besessenheit einer unbeirrt ihren Weg zu Ende gehenden Frau. Die Frau hat das 'Vermögen', von dem der Mann lebt: bei ihr liegen augenscheinlich die gültigeren Werte, auch wenn der junge Dichter sich noch ganz konventionell müht, die Schuld im Sinne einer ausgleichenden Gerichtigkeit objektiv zu verteilen."[27]

The situation in Floss der Medusa confirms the first part of this statement since Allan does free himself from the lie of existence but through a disillusionment rather than a positive enlightenment. He, too, chooses suicide rather than continue living in a ruthless world, and, like the Cashier, dies an idealist. His moral compassion is in this case confirmed rather than awakened but his transformation is not complete without the acceptance of reality.

Walther Huder comments on Ann's resolution in his epilogue to the play: "Das Fazinierende dieses Weibes in Kindergestalt ist ihre Selbstbesessenheit. Sie ist ein Naturwesen ernährend und vernichtend wie die Natur, im Zwielicht ihrer übereilten Pubertät mit unschuldiger Bosheit begabt. Ihr unbewusster Intellekt vermischt ganz selbstverständlich Liebe und Hass. Sie verführt mit intuitiver Logik."[28]

Ann is not a personification of evil as Jeanne is of goodness but a realistic proportioning of good and evil as Kaiser saw it in the world. She is portrayed in the beginning, in fact, as basically innocent of all defilement. The consideration of all the children to one another in the life and death situation is at first almost overemphasized.

> "Der vierte Knabe. Die Mädchen sollen mehr essen als wir Jungen.
> Die Mädchen. von den Bänken aufspringen Nein-- weniger!
> Die Knaben. ebenso Nein-- mehr!
> Allan. Das Boot schwankt--bringt es nicht zum kentern."[29]

The counsellors of the unselfishness are Ann and Allan who carefully distribute the milk and food so that each has enough. Ann's generosity disappears, however, when Füchslein is discovered, even before she decides he is the unpayy thirteenth. The angelic mien which so attracted Allan is quickly transformed into a malicious determination which permeates the other children, who are as yet unprepared to face any moral decisions. Only Allan remains incorruptible until his vulnerability ultimately is reponsible for both his triumph and defeat.

Allan's convictions are as instinctively held as Ann's, so he cannot be considered a true New Man. He is most closely related to Eustache de St. Pierre in Die Bürger von Calais since both have an inherent moral sensitivity without it having to be aroused as in the case of Gilles und Jeanne, Von Morgens bis Mitternachts, Hölle Weg Erde, Nebeneinander etc. Allan, however, has a naïve concept of humanity and commits suicide because of his overestimation of it. This end is hinted at when he donates his portion of the fresh water to the girl for her wound and the others protest. "Ich habe euch nichts zu befehlen und kann nur selbst verzichten."[30] Eustache de St. Pierre reveals a proper perspective of human dignity but the reprieve by the English king ironically shows, almost as an afterthought, that he had underestimated human understanding.

Ann tantalizes Allan but she does not change his attitude of compassion even when he is totally disenchanted at the end. It is not an extended transformation as were the first two, but Ann, like the other transformative figures, forces him to a reconciliation of his ideal of mankind with reality. Since he is not capable of one he chooses to die with his ideal. Until the final scene he prefers to forget the indications of Ann's role as a Medusa. When she insists they draw lots to see who will be thrown overboard, he protests, but allows the game

Alma's conclusions are as instinctively held as Ann's are to cannot be considered a true new man. He is most closely related to Mathesius do Ch. Pierre in Die Schwester von Prelaia since both have an inherent moral sensitivity without it having to be crossed as in the case of Gilles und Jeanne, Von Jenseits Die Mitschuldigen, Die Ehe Kriegs, Sonnenflugger etc. Alma, however, has a native concept of humanity and consists entirely because of his overestimation of it. This end is hinted at when he donates his portion of the Israel matter to the girl for her work and the orphans protest. "Ich habe euch nichts zu befehlen und kann nur raten und bitten." Mathesius in Ch. Pierre reveals a proper perspective of human dignity but the reprieve of the Jewish king ironically shows, although as an afterthought, that he had unsentimentalized human understanding.

Ann humanizes Alma but she does not change his attitude of compassion even when he is totally disconnected at the end. It is not an extended transformation or were the first two, but Ann, like the other transformative figures, forces him to a reconciliation of his ideal of seeking with reality. Since he is not capable of one he chooses to die with his ideal. Until the final scene he refuses to forget the indications of Ann's role as a Messiah. Even now insists they have love to see her will be thrown overboard, in process, but allows the ship

to be played until he discovers that Ann has drawn the marked paper. To protect her life he throws all of them in the sea so that no one will know. By not revealing why he had done it, he realizes later, he was an accomplice to the hypocrisy which spreads insidiously until Ann can think of no other way of selecting the one to die and takes the decision upon herself unflinchingly:

> "Füchslein-- --Der kann nichts; nicht rudern--nicht zählen, wenn wir ruderten--nicht trommeln. Nichts--nichts--nichts. Er lag im Boot und wär schon längst gestorben, wenn wir ihn nicht gefunden hätten. Er kann's uns nicht verdenken, wenn wir ihn erwählen. Von seinem Untergang im Wasser fühlt er keinen Hauch. Der Hauch vergeht ihm beim ersten Wasserschlucken, Hier ist er überflussig--deshalb muss er's sein!"31

In contrast to Gilles und Jeanne Kaiser uses color ironically here. Because of Allan's reluctance to see Ann's true colors he describes her always in terms of white. Her fingers are like ivory to him and he sees her as a white angel between two black swans on the pond, a metaphor which she herself suggests to him, "Natürlich in einem weissen Kleid?" Her uncle's pond and estate are symbolic of Ann's upbringing. There she learned to row and is thus protected against cutting herself when faced with a crucial situation.

> "Ann. Ich könnte noch zwanzig Tage rudern--die anderen nicht.
> Allan. Welche andern?
> Ann. Die andern Kinder. Die haben doch schon Blasen an den Händen, die morgen bluten. Hinrufend Wer hat keine Blasen?"32

Similarly, she has been armed with unquestioned religious dogma to use unconditionally in the face of any crucial decisions to be made.

> "...Das ist doch ein mächtiger Staat von Predigern, der sonst nicht wäre, wenn die Gebote erfüllt würden. Vor allem dies Gebot: du sollst nicht töten. Dann hast du nie gesehen, wie unsre Prediger die Waffen weihen, mit denen immer mehr getötet wird als früher schon der Fall war. Es können sogar die Bomben, die uns vertrieben, und das Torpedo, das unser Schiff versenkte, geweiht sein--wenn nur die Prediger zum segnen zugelassen werden. Bereit sind sie. Das ist in allen Ländern so, wo Christen wohnen. Deshalb sind sie Christen, weil sie nur mit geweihten Waffen töten. Aber töten, das müssen sie--und täten sie es nicht, so wäre in unsern Kirchen nichts mehr zu sagen. Das ist der Unterschied--das musst du nur begreifen: Gebote sind für die Sonntagspredigt da, das hallt gewaltig in der Kirche--doch draussen ist alles anders: da ist das grösste Ubel dreizehn!"33

As the second girl is unfortunate in cutting her hand from her lack of training in rowing, so is Füchslein the unhappy victim of the inflexibility of conventional beliefs.

Kaiser uses Wedekind's techniques in this play to convey his condemnation of existing morals. His pessimism goes even deeper since he pushes Wedekind's abhorrence of the misuse of sex to its extremes by showing a twelve-year old girl seducing her twelve-year old friend in order to achieve murderous ends. It is no longer a case of feminine cunning but of poisoned indifference to any sense of human worth. The criticism is heightened through its enactment by children and even more brutal than Wedekind's

hilarity, one has been struck with misconstrued religious terms to use sarcastically in the face of any crucial decisions to be made.

"...Nun ist doch ein wahrhaftiger Stuck von Irrdigern, der sonst nicht etwa, wenn ihr Dabei ernstlich wären. Ist nicht dies Jetzt, da eitlig nicht ihrem. Oder hast du die geschen, wie unsere Kindern die Werfen wollen, ich denn immer wohl jetzt wird ein Irrdiger neben der Hell war. Es können mogen die Dummen, die das verstehen, nur das Torpedo, das unser Schiff verwundete, gewiss nein--wenn nur die Irrdiger was regen hineinnen werden. Herrlich wird nie. Ich ist in allen Ideinen so, so Christen nennen. Darum sind die Christen, weil nie nur mit gewissen Herrn Leren. Ihr Idiot, ihr dummen ist--und Dreck sie an nicht, so wenn in unsere Kirchen Kinder wohl zu mogen. Ich ich ist Dutzerchien--das wenn du nur Irrdiger; Gebete sind für die Kontrapunktiger da, nur heilt gewissig in der Kirche--doch dummen ist nicht einen meinen; es ist das erbeste und Heilanne!"[1]

As the second girl in wahrtsmuste is sobbing her head free her fear of training in rowing is it dramatic the unhappy victim of the inflexibility of conventional morality.

Heinz uses Wedekind's technique in this play to convey his observation of existing morals. In revealing even deeper since to Maria Wedekind's awareness of the stress of war to its victims by showing a twelve-year old girl reducing her twelve-year old friend in order to relieve martial pain. It is no longer a case of feminine cunning but of reckless insufficiency to any sense of human worth. The criticism is reinforced through its consumed by children and even more critical than Wedekind's

Frühlings Erwachen where the effect of bourgeois morality is seen in progress, stifling the sensitivity of the unknowing children. Das Floss der Medusa shows how the germ of hypocrisy is already embedded in their attitudes and how it spreads even when only children are thrown together. The message here is possibly Kaiser's most pessimistic, precluding all hope for mankind's salvation when its most innocent members have been infected by deadly convention. Allan is the mouthpiece, showing that those who are aware of this reality can only acknowledge the futility of combatting it and must renounce it altogether.

Ann and Allan engage in a tenser conflict than Gilles and Jeanne since Ann is a more active participant than Jeanne. Similarly, Allan is more passive than Gilles. Because the female figures are a symbol of life and can only 'be' to the degree the man reacts to them, it might be established that their positions in the structure of the play complement each other. The Cashier, for example, makes a wholehearted attempt to live life to the full and the Lady consequently has a rather insignificant part. Gilles's frustrated longing is as intense as the Cashier's plunge into living, but it is not as varied and Jeanne's part is a more active one. Also, Allan's character is overpowered by Ann although the significance of each is ultimately the same.

Tarbiliana Harrison where the effect of temporary normality is seen in progress, stifling the sensitivity of the enchanted children. Les Filles du Feuve saves her the pain of hypocrisy in already embedded in their attitudes and her is upset even when only children are there together. The message here is possibly Melaw's most pessimistic, precluding all hope for mankind's salvation when its most innocent members have been infected by deadly corruption. Alice in the Wonderhouse, realizing that those who are aware of this reality can only acknowledge the futility of continuing it was most responsible it altogether.

Alice and Alice engage in a tender conflict than Gillian and Jeanne since Ann is a more active participant than Jeanne. Similarly, Alice is more penalize than Gillian. Because the Female Figures are a symbol of life and can only 'be' to the degree the men remain to them, it might be established that their positions in the structure of the play complement each other. The Doctor, for example, makes a wholehearted attempt to live life to the full and the lady correspondingly has a rather insignificant part. Gillian's frustrated longing is so intense as the Doctor's plunge into living but it is not as vacuous as Jeanne's part is a more active one. Also, Alicia's overrode is overpowered by Ann although the significance of each is ultimately the same.

Of all Kaiser's transformative figures Ann is the most realistic, that is, the least visionary. Viewed separately, she plays a masculine role since she asserts herself only for her own purpose, but her presence in the play is primarily to effect Allan's realization of the world. Her function thus within the dramatic Vision is one of a transformer, regardless of her personal intention.

****

Zweimal Oliverprovides the other possibility of a negative transformation. Where the transformative figure in Floss der Medusa is destructive, the insight of the hero is, in comparison, positive. Here the outcome of the transformation is negative but the woman responsible for the change is a more neutral character. By reference to Erich Neumann's Great Mother, the effect of Olivia on Oliver might be explained in more pertinent terms. He divides the elementary character, that is, the material or 'lower' efficacy, of the Feminine into positive and negative functions: the positive as the nourisher and giver of life and death, and the negative: " the sucking power of the womb is mythologically symbolized by its lure and attraction for man, for life and consciousness and the individual male, who can evade it only if he is a hero, and even then not always."[34] The next level of the Feminine is the sphere in which Kaiser's dramatic conflicts arise. It is precisely the Transformation character, built on the Elementary character but in the spiritual realm. The manifestation of the

positive pole is a spiritual development while the negative is one of diminution and dissolution. The physical death of the Elementary character becomes a psychic death or madness on this level.

All the protagonists discussed in this chapter reach a turning-point in their ecstasy but Oliver's insanity is distinguished from the disenchantment of the Cashier and Allan, in that he does not recognize his own personality, let alone reject or adapt to reality. He finishes by choosing the role of the Tsar of Russia for himself, the favorite act of his repertoire as a quick-change artist. When the only pose with which he has identified completely, is shattered, he decides to kill himself. To Oliver, this means killing his spiritual essence which is, in reality, Olivia's lover. Oliver is convinced that he himself is dead and only in the asylum does he return to the enchantment of one of his former roles. The physical death of Olivia's lover is for Oliver a psychic death where he reposes until he decides to plunge himself totally in one of his impersonations where his madness will protect him from reality.

Olivia's role in the drama is similar to that of the Lady in Von Morgens bis Mitternachts. With both, the erotic inspiration is unintentional and one-sided. Olivia returns to the lover Oliver was replacing and the Lady to her son, both unaffected by the encounter, and

positive pole is a spiritual development while the negative is one of elimination and disintegration. The physical death of the Elizabethan character becomes a psychic death or descent on this level.

All the protagonists discussed in this chapter reach a turning-point in their society but Oliver's insanity is distinguished from the disenchantment of the Antonio and Allen, in that he does not recognize his own personality, let alone relate or return to reality. He finishes by choosing the role of the knee of Amelia for himself, the favorite act of his repertoire as a quick escape method. When the only peace with which he has identified completely is shattered, he decides to kill himself. To Oliver, this means killing his spiritual essence which is in reality Olivia's lover. Oliver is convinced that he himself is dead and only in the asylum does he return to the embodiment of one of his former roles. The division death of Olivia's lover is for Oliver a psychic death where he response until he decides to plunge himself totally in one of his impersonations where his madness will protect him from reality.

Olivia's role in the scene is similar to that of the lady in Los Herederos Del Alistamiento. With both, the erotic invitation is unintentional and co-dependent. Olivia returns to the lover Oliver was rejecting and the lady to her son, both manipulated by the encounter, and

neither having departed from her original role. There is, however, a more credible justification for response in Oliver's case since the situation Olivia provokes is more intimate. It might be suggested that in the similarity of the two names Oliver and Olivia Kaiser indicates a mysterious union which is more reciprocal than Olivia acknowledges but, as was noted earlier, the evidence permits only a suspicion in this regard. The effects of the two women differ in that Oliver assumes a double identity and the Cashier is freed from his, gaining insight into his real personality.

Zweimal Oliver presents three types of women but Olivia is the only transformative figure. The wife is a jealous woman who believes she is sacrificing herself for Oliver.

> "Augen, die nach Oliver schielen. Unvergesslich der Ausdruck dieser Augen. Begierig--wie meine ihn suchten. Zuerst--in Madrid. Es sind meine Augen, die in allen Köpfen lodern. Ich weiss die Gefahr, die ihm von uns droht. Darum baue ich eine Mauer um Oliver. Früher--heute--bis an mein Lebensende."[35]

Like the Secretary in Gats who wants to protect the Captain from the rest of the world, Oliver's wife carefully guards him from other women. Yet it is ironically for her operation that Oliver needs the money and accepts the sittings with Olivia.

Lehmann's Hedwig demanded from her original role. There is, however, a more credible justification for Hedwig's case since since the character Olivia represent in more intimate. It might be suggested that in the similarity of the two women Oliver and Olivia Palmer indicates a psychic union which is more traditional than Olivia Sonnenschein has, as we noted earlier, the evidence permits only a speculation in this regard. The effects of the two women differ in that Oliver assumes a double identity and the character is freed from his, gaining insight into his true personality.

Physical differences present three types of women but Olivia is the only transformative figure. She acts as a jealous woman who believes she is sacrificing herself for Oliver.

"Nein, ich muß Ihnen sagen. Sonnenschein hat Antoinette direkt Angst. Jetzt—ich meine ich muß—Hedwig—ich meine Hedwig. Hedwig—in Hedwig meine Hedwig, die in Ihnen steckt. Ich weiß die Gefahr, ich lie von uns droht. Immer kann ich alles tun für Ihr Leben. Jetzt—jetzt—ich bin reich Lebensmut."

Like the Sonnenschein in Hedwig was made to produce the Sehnsucht from the rest of the world, Oliver's wife successfully awaken the true other woman. Not is it inconceivable that connection that Oliver made the same realization the marriage with Olivia.

The daughter, on the other hand, displays a genuine potential for sacrifice. She submits to the theatre manager purely to earn money for her father. Like Sylvette and the other sacrificing women she surrenders herself wholly for the man and his aspirations whereas the Secretary in Gats and Oliver's wife want to possess the men for themselves. This father-daughter alliance is quite frequent in Kaiser's plays and like most of his psychological problems he presents it in the form of a perversion. The incest theme occurs also in Die Koralle and Gas where the daughters will bear the New Man for their fathers. This function of lifegiver has been mentioned in connection with the Secretary in Gats but has its greatest significance in the father-daughter relationship. Here the natural offspring of the creator wishes to produce his spiritual creation, an inbred situation, which, by its very nature, results in the failure of the ideal. In Oliver's case it is a symbol of his artistic desires which the daughter wants to deliver. The daughters are symbolic of the new generation; they want to produce a new understanding of humanity, born of their fathers' ideals. Oliver's daughter, until she devotes herself to helping him, has been unwittingly manipulated by her mother to watch and inform on Oliver. The Agent says of her, "Dies Kind hat von Natur die Aufgabe, Vater und Mutter zu ernähern. Das ist die Erkenntnis, die ich aus fluchtigem Amblick geschöpft habe."[36]

To satisfy them both she becomes a dancer, symbol of the autonomous movement of the Expressionists but Kaiser taints her motive for a pure expression:

> "Olivers Frau: Wer will--kann tanzen.
> Agent: Wer muss--der will.
> Olivers Tochter (zu Oliver): Für Geld--muss ich es tun.[37]

That Oliver is an actor is significant; of the heroes discussed in their capacity for transformation only the artist figure chooses insanity in the face of a reconciliation of illusion and reality instead of suicide.

To modify this, she becomes a dancer, symbol of the unconscious aspect of the Dionysian but lacks faith her motive for a pure sacrifice:

"Olivia Frank: Her will--born I know.
Frank: Her mind--her will.
Olivia Frank (to Oliver): Get Sylvia--help her to be free."

That Oliver is no doctor is significant; as the moral discussed in their speech. For Lawrence only the artist figure choose immediacy in the face of a reconciliation of illusion and reality because of mediocre

Chapter II

Footnotes

1. Horst Künzel, Die Darstellung des Todes in den Dramen Gehart Hauptmanns und Georg Kaisers (Dissertation: Erlangen-Nürberg 1962), p. 139.
2. Georg Kaiser, Gilles und Jeanne (Potsdam: Gustav Kiepenheuer Verlag 1923), p. 27.
3. Gilles und Jeanne, p. 26 and 27.
4. Ibid., p. 28.
5. Ibid., p. 29.
6. Ibid., p. 76.
7. Ibid., p. 72.
8. Fivian, p. 136. "Der schuldige Gilles sieht in ihr seine Jeanne."
9. Kenworthy, p. 49. "This name, the moment and the place have power to transform the peasant girl in Gilles's sight into the other Jeanne, with whom he is obsessed."
10. Schütz, p. 142.
11. Erich Neumann, The Great Mother (London n.d.), p. 33.
12. Ibid., p. 132.
13. Freyhan, p. 139.
14. Georg Kaiser, "Vision und Figur". In Zeichen der Zeit IV. ed. Walther Killy (Hamburg 1960), p. 160.
15. B. J. Kenworthy, Georg Kaiser (Oxford 1957), p. 70..
16. Bernard Diebold, Anarchie im Drama (Berlin 1928), p. 409.

1. Steve Abnell, [illegible]

[illegible] (Lexington-Gibbons 1944), p. 129.

2. Henry Davis, [illegible] (Gibbons [illegible] Transmission System 1977), 1- 17.

3. [illegible], p. 80 and 87.

4. [illegible], p. 23.

5. [illegible], p. 27.

6. [illegible], p. 75.

7. [illegible], p. 74.

8. Davis, p. 120. "Two companies filled wheels in the [illegible] years."

9. Hammerby, p. 94. "Will [illegible], the inventor of the phone [illegible] have power to broadcast the present [illegible] in Miller's giant [illegible] the other [illegible], with [illegible] is in [illegible]."

10. Hammerby, p. 140.

11. Arlen Hansen, [illegible] ([illegible]), p. 12.

12. [illegible], p. 127.

13. Everhem, p. 13.

14. Henry Kaiser, "Vision [illegible] . In [illegible] [illegible] 2. ed. Antiques Mill ([illegible]), p. 144.

15. T. J. Hammerby, [illegible] (Gotham [illegible]), p. 75.

16. Howard Gerrold, [illegible] (Merrill [illegible]), p. [illegible].

17. Georg Kaiser, "Von Morgens bis Mitternachts". In: Deutsches Theater des Expressionismus (München n.d.), p. 194.
18. Ibid., p. 196.
19. Ibid., p. 197.
20. Ibid.,
21. Ibid., p. 216.
22. The Great Mother, p. 76.
23. Von Morgens bis Mitternachts, p. 233.
24. Eric Fivian, Georg Kaiser und seine Stellung im Expressionismus. (München 1946), p. 140.
25. Von Morgens bis Mitternachts, p. 233.
26. Ibid., p. 234.
27. Wolfgang Paulsen, Georg Kaiser. Die Perspektiven seines Werkes (Tübingen 1960), p. 42.
28. Georg Kaiser, Das Floss der Medusa (Berlin: Kiepenheuer und Witsch 1963), p. 74.
29. Ibid., p. 17.
30. Ibid., p. 35.
31. Ibid., p. 43.
32. Ibid., p. 33.
33. Ibid., p. 45.
34. The Great Mother, p. 171.
35. Georg Kaiser, Zweimal Oliver (Berlin: Die Schmiede 1926).
36. Ibid., p. 50.
37. Ibid., p. 53.

17. Georg Adams, "Um Sogenen die Mitbestimmung". Die Gewerkschaftliche Bewegung im Ruhrbergbau (Bonn: [illegible] 1.a.1, p. 134.

18. Ibid., p. 136.

19. Ibid., p. 137.

20. Ibid.

21. Ibid., p. 138.

22. The Green Bottom, p. 70.

23. The Battle for Efficiency, p. 130.

24. Hans Ritzel, Neuen Anfang mit alten Tradition in Bergbaubetrieben. (Bonn: [illegible]), p. 134.

25. Von Bergwerk zur Mitbestimmung, p. 230.

26. Ibid., p. 234.

27. Hellmuth Wallen, Zoom Leben. Die Geschichte einer Ruhrbergbaus (Wuppertal 1960), p. 55.

28. Oscar Anton, Am Tiefen der Zeche (Berlin: Arbeiterwelt und Wissen 1961), p. 75.

29. Ibid., p. 17.

30. Ibid., p. 32.

31. Ibid., p. 47.

32. Ibid., p. 30.

33. Ibid., p. 43.

34. The Green Bottom, p. 37.

35. Oscar Anton, Neuland Ruhr (Berlin: Der Morgen 1964).

36. Ibid., p. 30.

37. Ibid., p. 11.

CHAPTER III

MALE ROLE

The women who compose this category are perhaps Kaiser's most interesting heroines. They are, certainly, the most independent within any individual drama. The description 'male role' must be qualified to the extent that it is to be illustrated in this context. In the previous chapters the female figure has been studied in somewhat relative roles, that is, in a complementary capacity to the man.. In the dramatic vision as a whole she has been seen as a secondary figure since the conclusion of the play primarily reflects the position of the man. From the following plays it will be argued that the woman's role is reversed. She is neither a projection of the man's longing, nor a catalyst, nor a plaything, but rather it is she who suffers or benefits from her own actions. The conflict is her own and the masculine figures are accessories to the outcome. Her goal is certain and she stands unaided against the other characters who are pawns of the reality which opposes her. Yet her assurance and amorality reveal her as a feminine character. The four plays to be examined have been selected according to the varying heroine type and situation portrayed by each.

Die jüdische Witwe

Although Kaiser's more independent women appear most frequently in his later works, the heroine of Die jüdische Witwe is the first significant representative of the extreme amorality or subjectivity of values which characterizes Kaiser's female figures. The play is a satire of the Judith story and is, in brief, the forced marriage of a young Jewish girl to an aged and impotent elder of the city. Her physical desires thus thwarted, she smothers her husband and seeks a reparation for her virgin widowhood. Since all the young men of the city are fighting, the senile elders who alone remain refuse to make a concession to Judith by allowing her another husband. Being determined in her youth and vigour, however, she slips outside the city and outside the Jewish law forbidding her to bear children of another race, to the enemy camp and King Nebuchadnezzar for whom she feels a strong attraction. The crude and lecherous Holofernes begins making advances towards her which she stops by cutting off his head. Ironically, the opposite consequences ensue. Nebuchadnezzar flees upon seeing his best general slain, Judith is rewarded for having delivered the city from its enemy by being made a priestess of the temple and is dedicated to life-long virginity.

The play is clearly a cycle divided into three parts, each leading to the unfulfilled sex act.

Jalisco Film

Although Jalisco's most internationally known artist most frequently in his later years has been known as the Jalisco film is the first significant representative of the artistic sensibility or subjectivity of Mexican on-screen Mexico's female figure. The city is a metaphor of the death-ridden city in, in fact, the female existence of a young death girl in an equal and important place of the city. The original scenario has inserted the machinery for humanist and needs a dramatic, or the virgin midwife. Since all the young men of the city are fighting, the female citizen who alone remains, refuses to make a concession to death by allowing her emotions hardened. Being determined in her youth and vigorous, however, she will be outside the city and outside the Jalisco law. Forbidden her to bear children of another race, to the enemy come and bring homecomers for which the female a strong attraction. The single and lonely deliverance be-line making mercenary contrast for which she by cutting off his head. Ironically, the growing [illegible]. [illegible] most general plan, death is rewarded for having delivered the city from its enemy by being made a sacrifice of the female one is confronted to life-long virginity.

The city is clearly a cycle divided into three parts, each leading to the unfulfilled end.

In the final scene the young priest takes Judith behind the fivefold curtain for the prostration and Kaiser portrays it symbolically enough that it is not apparent if he intends it ironically as being inevitable, or if, in fact, she does satisfy her desires. In all probability the act as such does not occur but it is equally significant in its absence.

Kaiser's departure from Hebbel's Judith is interesting. The tragic heroine reveals a much more complex personality than Kaiser's Judith. She must resolve in her conscience the conflicting forces of her religion and people, with her responses as a woman. Her original motivation to kill Holofernes is a God-appointed duty to deliver her people but she realizes after she has submitted to him that she must kill him for having humiliated her. Her death is a fusion of ethics and instinct, at the same time nullifying and accentuating one another. By dedicating the head of the enemy to them she leaves her action untainted in the eyes of her people but her conscience unconfessed.

> "Ja, ich habe den ersten und letzten Mann der Erde getödtet, damit du in Frieden dein Schaafe weiden, du deinen Kohl pflanzen und du dein Handwerk treiben und Kinder, die dir gleichen, zeugen kannst!...Mich trieb's, die That zu tun. An euch ist's, sie zu rechtfertigen. Werdet heilig und rein, dann kann ich sie verantworten." 1

Holofernes symbolizes spontaneity and life, in all its ruthlessness, and Judith sees he is the only man

she could ever love, because he would not surrender his courage and masculinity to her feminine request. ("Judith: (für sich) Hör auf, hör auf! Ich muss ihn morden, wenn ich nicht vor ihm knieen soll").[2] Her people, who stand for an opposite ideal can only live after a code of ethics. Judith both reconciles and destroys her personal feelings since she fulfils her belated function as a wife and yet has killed the woman in herself in order to become the hero she demands that every man be.

Kaiser emphasizes the psychological motivations of actions by glossing over the religious and ethical implications and gives a new significance to his Judith figure. Diebold's interpretation almost reduces her independence to a manifestation of the feminine emancipation which emerged between the eras of the two writers: " Der Judith-Stoff wird aus dem sittlichem Laboratorium Hebbels herausgerissen; aus der tatsächlichen mehr in ihrer frauenemanzipierten Manneswürde als in der Weiblichkeit verletzten Heroin wird zum Hohne aller Sittlichkeitsvereine ein ganz kleines Weibchen."[3] Later he refers to her as a "nette, frische Puppe"[4] in contrast to Kaiser's generally unsympathetic female character. Such a judgment confirms her vitality but not her worth as a dramatic character. Her reticence renders a certain doll-like quality but this is characteristic of all Kaiser's independent heroines since their actions are prompted by a deeper, inexpressible urge.

Soergel's comment, in fact, applies this quality to all Kaiser's characters in his first plays: "In diesen frühen Dramen Georg Kaisers reden die nicht, die leben, leben nur die, die nicht reden, reden nur, die nicht leben."[5]

Kaiser superscribes his drama with a quotation from Nietzsche as the basis of his thought: "O meine Brüder, zerbrecht, zerbrecht mir die alten Tafeln." The old tables are the traditional morals out of which Judith attempts to construct her own ethic, namely a duty to one's life instinct. Fivian sees the new Judith figure as symbolizing the subordination of motive to the action itself.[6] Kaiser effects here a type of depersonalization; the endeavor remains no longer Judith's alone but a universal cry of the senses against the sterility and impotence of the mind.

Kaiser uses a simpler dialectic than Hebbel in which the opposing forces do not conflict in the figure of Judith. His heroine is not torn between two poles but manifests one, as she stands alone against her society and its ordinances. Superficially the clash is between the individual will and the established order in both plays, but with Kaiser's Judith the will becomes synonomous with instinct and the will of Hebbel's Judith is a product of the established order, challenged by physical drives. The other characters of Die jüdische Witwe counteract the central figure in various roles of social resistance.

Her first rebellion is against her family who force her into the marriage. The atmosphere of perversion is set in the first scene where the men are gathered together to

anticipate Manasse's wedding; their comments are fitting to the intimacies of a normal marriage of young lovers and even Judith does not disclose the reason for her recalcitrance. Her mother and her sister suggest it is the natural fright at becoming a bride.

> "Rebekka: Willst du ein altes Mädchen sein?
> Die Mutter: Ist es das? Ein Mädchen sein?
> Judith und ein Mädchen sein, das kann
> nicht hinter einem weissen Schleier sitzen."[7]

The grossness of the situation is revealed when Manasse himself appears. "Manasse ist, wie er erscheint, von unbestimmtem Alter. Sein langer, dünner Bart ist eigelb, offenbar gefärbt, sehr langen Schläfenlocken unecht."[8] The words of affection he utters to his bride insinuate the lewdness of their proposed union.

"Wovor bebt denn mein Bräutchen? Vor den Säulen des Tempels, die aus Tiefe spriessen? Alle Säulen des Tempels haben wohl ein Ende, aber die Zuneigung zu meinem Bräutchen ist bei mir ohne Ende."[9]

The vulgarity of the bathing scene becomes almost farcical. Judith discovers Manasse watching her lecherously and masochistically. "Seine Worte gleiten in einem Speichelfluss aus dem Munde, den er nicht zu schliessen vermag."[10] This overcharged air of sensuality is maintained throughout the drama; it envelops each action of Judith's, each of which is the result of a suppressed physical urge. There is an ironical sexual context of the characters who form the resistance to Judith's physical expression while she herself appears a principled, resolute character.

Her motivation for killing Holofernes is also less complicated than in Hebbel's Judith. His bestial overtures merely present a hindrance to her opportunities with Nebuchadnezzar, so she kills him. She then stands silent, like a small child who expects a reward. Her payment turns out to be a punishment and because her impulse to act is so simple, she is left with an equally simple disappointment and does not experience the satisfaction of having sacrificed herself, as does Hebbel's Judith. Here again, the recognition of Kaiser's chief character is based on a misunderstanding,[11] comparable to the turn of events in several of the plays already discussed and more particularly, like Socrates' acclaim in Der gerettete Alkibiades.

The final situation is a repetition of the first where Judith is dragged forcibly into the temple with the complete reversal of the private will and the public intent. The scene is set with the same sexual allusions among the spectators to the ceremony. It is ironic that the final man to take her behind the curtain is, as was Manasse, not a complete man but a priest, the symbol of celibacy. Judith's position in the cycle is, however, not the same in the beginning as it is in the end. Freyhan sees her as a 'Gestalt' whose initial untouchability and childishness blossom into her full essence and finally break into the radiance of her beauty.[12] Her development, engendered by the unsuccessful attempts to fulfil her

desires, remains on a strictly physical level and distinguishes her from Rosamunde Floris and Elise whose obsessional longings become spiritualized, as will be seen later.

Judith resembles the Joan of Arc figure, fearless in her ability to face any situation except that condition which has invested her with this very power, namely, a masculine responsibility. Kenworthy describes Judith as "but half an integrated personality, for she lacks those inhibitions which have evolved with the process of civilization -- that process of which some developments tend, according to Kaiser, to dam with artificial barriers 'that stream of hot,young, ever-present life.'"[13]

Yet there is a completeness in Judith's reluctance to be touched by social inhibitions. She must forfeit the satisfactions enjoyed by a woman for having played the aggressive male role, but her feminine essence demonstrated by her vitality cannot be stifled. Her sister is presented as a contrast, standing for all that is feminine, passive, and with no further hopes than to get married and be subservient.

The development in this play is effected by the figure of the woman and is inspired by the men. It cannot be legitimately measured against the situations discussed in Chapter II since there is, firstly, no progression to a self-awakening and, secondly, Die jüdische Witwe is acknowledged as a comedy which attempts primarily to show the

power of the flesh. With the transformation parallel in mind, however, one can see Manasse as responsible for Judith's negative development as a woman. In his attempt to assume youth and virility by marrying Judith, he destroys it in her. He frustrates her physically by awakening an area in her character shich she was at first reluctant to discover. Her end is a final external prevention of her longings rather than a disillusionment with reality. It is important that all the women in the male role (with the exception of Georges Sand) can only be defeated by the external world since their own code of values, based on instinct, is infallible in its validity. This confidence distinguishes them from the male characters whose disenchantment results from an idealism or naïveté in themselves. The naïveté in the woman is more basic, a purer spirit which does not anticipate any problems but enables her to cope with those which arise. Wolfgang Fix describes this basic drive in Judith: "die Kraft, mit der sie sich für ihr Ziel einsetzt, verleiht ihrer Lüsternheit offenbar einen gewissen Schein innerer Notwendigkeit, ihre Aufrichtigkeit macht sie eher zur Vertreterin eines neuen Ethos als zur Sünderin... Wir werden sagen dürfen, dass mit Judith die subjektive Moral sich gegenüber der objektiven durchsetzt. Die lockungen der Heldin werden ebenfalls nicht aus moralischen Gründen zurückgewiesen, sondern aus Impotenz. Die allgegenwärtige Macht des Triebs ist sogar imstande, sich in das Gewand der Sittlichkeit zu kleiden." 14

The reality which bests Judith is an unfortunate set of circumstances, forcing her fate. This quality of being a victim[15] is common to Kaiser's male and female protagonists and important in his criticism of society which suppresses the idealistic endeavors of the individual which are in this case only the natural rights. The two reactions to this victimization, however, are not the same. The female participants in the central conflict with the rest of the world, do not, in fact, acknowledge their status but persist unfalteringly in their search for fulfilment until they succeed or are physically defeated. Kaiser's male characters, on the other hand, by the recognition of their helplessness, are spiritually defeated and choose suicide rather than a continued masochism.

This condition of hero as victim has been seen in reverse in the women who sacrifice themselves. They are paradoxically passive in spite of their manipulation of circumstances whereas Judith is an active character in spite of her inability to change her fate. What chiefly differentiates the two and renders them either passive or active is the fact that Sylvette and Gräfin Lavalette share the meaning of their existence with another while Judith's destiny is entirely her own.

Rosamunde Floris

Before proceeding to an interpretation of this play, a synopsis of its incredible plot must be given to convey an impression of its equally improbable heroine.

Rosamunde Floris meets a stranger, shares a romance with him for six weeks and when it is time to part, both promise to keep their union sacred by never acknowledging it except to declare their devotion to one another through the full moon, wherever they happen to be. From here on the action of the play consists of Rosamunde's protection of her secret from the rest of the world. She finds she is pregnant and in order to conceal her love affair with William, attempts to seduce an innocent bystander at a masquerade ball by leading him into an attic. In his haste to escape her, he falls down the narrow steps and is killed. Subsequently Rosamunde goes to the parents of the dead Erwin to inform them she is to be the mother of their grandchild. Because theirs is a respectable family the older brother, Bruno, insists upon marrying her to expiate his brother's sin. After the baby is born, her husband's former fiancee, who has been a nurse in Brazil, returns for an answer to the unexplained rejection. Since it is the time of the full moon, Rosamunde is in a high fever affirming her love to William, and Wanda, the fiancee, offers her aid. In her delirium, Rosamunde confesses to William how she has preserved their secret and Wanda makes notes of her words to show Bruno, with whom she is still in love. Rosamunde discovers Wanda has betrayed her secret, pushes her over the garden wall, and later tells Bruno she committed suicide because of her love for him. Bruno, however, finds the notes and Rosamunde is obliged to poison him to keep him from contaminating her ideal love,

explaining later to his parents he had killed himself in despair upon learning of Wanda's death. The last threat to her love is the child itself who, the parents notice, resembles none of their family. Rosamunde rows to the middle of the lake and drops the baby in, but is observed by two policemen and arrested. She convinces the police officer that this final action is an accident, occurring because she lost her balance in the boat. Once she has been set free, having removed all the possibilities which might have betrayed her love, she realizes she can atone for her crimes and admits to the murder of Erwin which she did not commit. She then has a justifiable motive for killing Bruno and Wanda because, as she confesses, they found out about her first murder. As she waits for her execution she is content in the knowledge that her love will remain forever pure.

Both Die jüdische Witwe and Rosamunde Floris revolve around a physical act. With Kaiser's change of perspective regarding the supremacy of the mind over the body, it is reasonable to expect the act will play an opposite role in each drama. Where Judith's energies are channelled towards the anticipation, Rosamunde's are fixed on the idea of isolating and guarding the act already enjoyed.

> "Nach Süden du -- ich nach Norden. Da tilgt sich die letzte Spur unsrer Begegnung aus, wenn wir aus diesem Pavillon gehen, in den ich dich heute wieder zurückgefürt habe, um den Kreis zu runden, der nun mit Anfang und Ende alles einschliesst und nichts mehr von aussen hinzulässt." 1

She wants to seal it off from reality by eliminating anything which threatens its perfection or completeness. It becomes an isolated timeless entity as Rosamunde abstracts it from any relative factors. The six weeks of love do not comprise an act which can be held as a temporal consideration. Spatially, she severs any cords which bind it to the external world. The consequences; three murders and her suicide are not important; the product, the baby, must be destroyed; even the doers of the deed are insignificant. By insisting on their anonymity they are preserving the absoluteness of the act. Until they part, in fact, Kaiser refers to them as "Der Mann" and "Das Mädchen". It becomes a vision of the spiritual world which will exist externally because it does not depend on contacts with temporal reality.

To Rosamunde there are two distinct realities, the 'eigentliche', which is the world of her love, and external reality or 'das Schlammeer'. William tells Rosamunde: "Das Schlammeer ist das Leben, das ich dir bieten könnte, wenn ich bliebe."[2] In other words, it is the difference between her personal values and the public values. Her confession to Erwin's murder is from a motivation, eparate from those complying with public atonement. Erwin is the only one who did not threaten her love so her false admission

is a

free act.

Paulsen comments, "Die Tragik dieser Menschen (Rosamunde and Catherine in Oktobertag) besteht eben nicht in dem Konflikt von Schein und Wirklichkeit -- den kennen sie nicht mehr--sondern in der letzhinnigen Unerfüllbarkeit ihres Glaubens in der Unerreichbarkeit ihres Ziels."[3] This statement must be disputed, for Rosamunde is aware of the separate realities; it is this unconscious realization which enables her to keep them at odds with one another. She foresees instinctively the clash between illusion and reality and is herself responsible for arresting it before a conflict develops. She controls the dialectic rather than adapting to it and by her own standards does achieve her goal.

Her role is, for this reason, more active than Judith's since she does not permit herself to be a victim of circumstances. Moreover, she is more active and aggressive than Kaiser's male characters by virtue of this capacity; she is dependent only on her love for spiritual nourishment but differs from the men who are guided by the love of a woman. She does not undergo a transformation similar to that of Gilles, for example, whose situation might be compared to hers. The initial inspiration of the obsession which is to drive them to murder is, in both cases, provoked by a member of the opposite sex. The reaction of Gilles to Jeanne is impulsive and irrational in comparison with Rosamunde's

to William. Gilles desires the love of a particular woman whose unexpected response to him compels him to react against her and touches off a frenzied quest for redemption.

To Rosamunde, on the other hand, William is only significant in his presence, as she had prepared herself beforehand to conceive her ideal love at this time. He replies to her when she says she expected him without knowing he was coming, "Allem gibst du, was geschehen ist, eine Gesetzmässigkeit, der sich nichts entziehen konnte."[4] The promise to never see one another again is calculated by Rosamunde to insure the absolute spiritual character of their love by shielding it from the test of human contact. Her murders are similarly more ruthless than Gilles' who commits them in an irrational attempt to capture his desire. Rosamunde's love is already complete and each murder is a deliberate and unhesitant deed which has to be carried out.

Künzel discusses the play under the heading "Mord zur Beseitigung der Realität"[5] and sees the murders as giving significance to Rosamunde's death. Had she committed suicide immediately after her separation from William, there would have been no proof of the spiritual value of her love as it might have been diluted by time. By protecting it with murders she provides herself with a real sin to confess and thus ensures her death and her purification.

> "Ich tilge diesen einen Fleck, den ich verersachte. Ich lege auf den Block mein Haupt. Für dich--William....--Du wirst nie wissen, dass ich nicht mehr lebe. Du kennst ja meinen Namen nicht. Nur Rosamunde weisst du. Wie gut es ist, dass man sich nicht alles sagt. ... Ich bleibe Rosamunde. Die ewig den Mund belädt für dich mit Liebesworten--
> --und da der Mond ein ewiger ist--sind meine Liebesworte ewig." 6

She effects a self-redemption which none of Kaiser's male characters is able to do. She is the extreme egoist since her love becomes completely her own. Yet Kaiser adds a seemingly superfluous conclusion showing William in the tropics, pledging his love to the full moon. This scene reveals hardly more than Kaiser's sympathy with the heroine, as mutual loyalty is irrelevant to Rosamunde's monomanic behavior. He supports here the power of love which in his earlier plays he presents sceptically.

She is regarded in three different perspectives, none of which lends support to the other. Within the drama she can be judged according to her own standards and from this point of view her action justifies itself. That she can become a seductress and a murderess immediately after her sacred love affair with William appears to be an inconsistency in character, but it is merely a different expression of the same obsession; that is, her unfaithfulness in the external context is a faithfulness to her higher purpose. Secondly, she is seen in the eyes of the other characters where she appears almost as a paragon of virtue.

"Frau Benler: Du bist, wie du Eia singst.
Was einer dir zum Vorwurf machen
sollte, das wüsste ich nicht.
Du hast die weissen Augen.
Rosamunde: Was sind weisse Augen?
Frau Benler: Die sind sehr selten. Man findet sie bei
Menschen, die nichts zu verbergen haben.
In die man ohne Schaudern hineinsehen
kann. Die brauchen keinen Vorgang vor 8
den Augen. Die sind durchsichtig weiss."

The other characters treat her as a human being with normal needs and desires without realizing she cannot react to anyone. Finally, from the reader's viewpoint which sees both perspectives, Rosamunde's position is hardly justifiable since the whole drama is so completely her own. Reality is redundant to her. Yet she must pay for having used the physical plane in which to conceive the love which is to become the higher plane of her existence. She resembles the male characters like Herr Von *** and Lavalette whose visions are protected from reality by the woman, but Rosamunde plays all parts. She creates her own vision and preserves it with an unwavering sense of right and wrong, independent of man-made morality..

Alain und Elise

In this drama several themes mingle and provide an interesting point of comparison with the hero,heroine and situation of some of the other plays discussed..
Alain is hired by Elise's husband to paint a portrait of her, during which time the seeds of another potential work of art begins to grow in his mind. To show his gratitude

for the inspiration, he accepts no payment for the picture. Elise, having fallen in love with Alain during the sittings, mistakes this gesture as a sign of his love for her and follows him to his studio in Paris to declare herself. He rebuffs her for the sake of his art and she returns to her husband, telling him of Alain's repeated attempts to make love to her while painting her. Daperre, the husband, sends for Alain who explains himself and insists on knowing the source of the rumor. While Daperre is calling Elise she sneaks into the garden and shoots him, after which she gives the gun to Alain and as the servants arrive, asks him why he killed her husband. During the trial Alain says nothing except to deny shooting Daperre. As the evidence accumulates Alain realizes Elise is accusing him in order to convey her love to him. She tells the court she bought the murder weapon to kill herself after Alain had rejected her but he, in the meantime, had decided to kill her husband and marry his widow. When he finally confesses and is condemned to life imprisonment, she knows she possesses him with the mystical bond she has created between them. Alain realizes he must have inspired this love in her and accepts the responsibility of fulfilling it. In a final attempt to return him to reality, his artist friend comes to the prison to dissuade him from his admission to the crime, but the intense emotion has by this time become so much a part of Alain that to arrest it would mean interrupting his creative flow and he submits to his sentence, transported.

Paulsen describes Elise as an "absolute Frau ganz im Kaiserschen Sinne des Wortes.--das Ziel bleibt ungreifbar-- ein Sternenziel, jedoch ohne den Stern wirklich sichtbar werden zu lassen."[1] This description, which applies as well to Agnete and Rosamunde, can be considered only partly true in that the higher purpose undertaken by the woman is feasible by its very nature. Because she begets an emotion infinite in intensity, she attains it once having assumed it at the risk of all else. In Alain und Elise a mystical communication is developed by both man and woman in contrast to Rosamunde Floris where the man's part in the overall drama is merely an agreement to respond to the woman's pact of love.

External reality is chiefly a medium through which Alain and Elise give expression to their inexpressible inner feelings, at the same elevating them from ordinary human contact. Through this process their love becomes more immune from contamination than Rosamunde's which is born of human contact but sealed-off immediately afterwards from the reality she must combat.

Furthermore, the cruelty of the woman in Alain und Elise is directed against the object of her love, creating a more intimate relationship. Elise shoots her husband as a representative of cold reality rather than as a threat to her love and this action is also a means of expression to Alain. Again the lover establishes a double morality and

the objective lie becomes the purification on a higher spiritual level. Alain, like Rosamunde, by committing himself falsely to objective reality, frees himself from it. This obsessional love, which is a complete negation of reality, becomes Kaiser's fervent solution to the problem of reconciling moral sensitivity with the existing order. It replaces the disillusionment of the New Man from the realization that he is not acting but being acted upon; yet this absolute quantity is equally unsatisfactory in that it is a static condition, divested of all its human elements. Basically, it must follow that a power capable of overcoming human fate will be an inhuman state, hardly worthy of being described as love which can only exist in its mutuality. "Tragik ergibt sich dem Dichter nicht direkt aus der Hybris des Gefühls, nicht aus einem Versagen des Herzens, sondern aus dem Schicksal. Denn das Schicksal ist eine Macht, die sich wenig um die Absolutheiten zweier Liebender kümmert."[2]

Alain says to Elise as they part forever: "Uns näher--näher nur, da wir getrennt sind."[3] In effect, the two lovers must be separated as each would risk trusting another human being if exposed to one another. Their loves, like Rosamunde's, are a fixation or projection of their entire being on an abstract ideal, permitting no real interchange of emotion.

It is evident, however, that Elies's love is more genuine than Alain's although both ultimately reach the same intensity. Hers is born of a physical attraction whereas his is mixed with an ethical acceptance of devotion. The difference is that between the basic qualities of the male and female characters in Kaiser's works and is best illustrated by a comparison with the similar situation in Zweimal Oliver where the roles are reversed. The man, in this case, as observed, is attracted to the woman as the observer. Both Oliver and Elise begin to live the image of themselves which they believe to exist in the mind of the other person. By the time they learn it is a delusion, they have so completely identified with it that all contact with physical reality disappears. The response of the observer to the development in the subject's mind differs, however, in Olivia and Alain. Both are originally unaffected by the presence of the other but where Olivia does not mistake Oliver's function and has no misgivings about her allegiance to her real lover, Alain gradually becomes the image which he sees Elise will not relinquish.

The complete assurance of the woman is particularly revealing in these two contrasting roles. Alain is helpless against the persistence of Elise and yet his ultimate motive for conforming to the ideal is a patriarchal sense of responsibility for unwittingly provoking her obsession. Once lifted from reality by Elise into this wholly

spiritual domain he adopts her standards.[4] The woman's reluctance to relent, regardless of her role in the man-woman relationship reveals a fidelity to her nature not possessed by Kaiser's men. With the woman there is an essence which precludes a transformation of character as it occurs in the man. Because she is certain of the course to be followed in each situation there can be no surprise self-awakenings or conversely, no disillusionments, as any disturbance to her intuitive values is immediately converted into another instinctive action. Rather than resort to insanity like Oliver or begin an ecstatic search for self-comprehension like the Cashier, Elise calmly and decisively regulates the circumstances to her own end when her overtures are met with a rebuff such as these male characters encounter.

Alain's preservation of Elise's image might superficially equate him with Sylvette and Gräfin Lavalette, but his action is not a sacrifice, as can be shown here. In the prison Frocquenard tries to appeal to him:

"Frocquenard: Das Messer schon an des Opfers Kehle--
und ich reisse das Messer zurück.
Alain: Wer ist ein Opfer?
Frocquenard: Du bist ein Opfer.
Alain: Und wer schwingt das Messer?
Frocquenard: Die strange Priesterin, die einem
unfassbaren Gotte dient!
Alain: Es ist ein Gott--und sie die Priesterin."[5]

His union with Elise's vision is thus not a submission made out of pure love but rather a transference of his creative energies. Through her he is made aware of his true

calling --as 'Wächter'. "Er wacht, dass sein Gefühl nicht schlafe. Dies schaffende Gefühl, das namenlos und grenzlos sich weitet--und mächtiger widerströmt zu uns, die es entsandten."[6] The ideal love conceived, indeed enforced by Elise, becomes the culmination of his artistic endeavors, the total expression of his creative being. He sees himself as the supreme artist, dedicated wholly to his mystical vision:

> "Frocquenard: Du--der berufen -- lässt die Kunst instich.
> Alain: Die Kunst ist Vorbereitung --es erfüllt sich anders, wenn du berufen bist." [7]

This release of his artistic potential is a self-obligation rather than a submission to another human being and because the two are separate, he is not capable of the genuine sacrifice of the woman. Alain must be urged by Elise to accept her illusion, whereas Sylvette and Gräfin Lavalette act spontaneously without the knowledge of their husbands.

Elise fulfils a double function in the drama and thus differs from the two women already discussed in this chapter. As with Rosamunde and Judith the pursuit and preservation of her love are not affected by the other characters. Although she succeeds in instilling the same experience in Alain, the emotions are separate projections which do not depend on their reciprocity. Walter Sokel says of all the Expressionist theatre in this regard: "... each character, isolated in his own current of thoughts,

bombards others who never truly answer him. All are united, however, by a language never heard in actual life and yet remarkably expressive of the alienation, confusion and hysteria characteristic of modern life."[8] The communication of Elise's feeling for Alain through externally contrary behavior is thus a completion of the love within herself. Because she inspires in him this intense experience which brings him to a self-awareness on a purely spiritual plane, she is also a transformative figure. These two roles are barely separable in Alain und Elise since her inspiration of the man is a part of the process to achieve her own goal rather than his.

Die Flucht nach Venedig

George Sand is unique among Kaiser's female characters in that her role corresponds more closely to that of the male characters than to the independent role of the woman discussed in this chapter. She experiences a transformation similar to that of the New Man but her final behavior affirms her essence as a woman. She embodies for Kaiser a double criticism: on the one hand, the problem of the artist who compromises life for his work and secondly, the destructive result when this genius appears in a woman as she pursues an ideal beyond that of serving a human cause. "Nur einmal hat Kaiser diese seine dramatische Urproblematik wirklich invertiert und eine Frau zum Phänomen existentieller Unbeständigkeit werden lassen, und zwar in der Flucht nach Venedig. Aber was er

uns in George Sand vor Augen führt, ist ja gerade nicht die Frau 'an sich', sondern die aus dem weiblichen Bereich herausstrebende Dichterin."[1]

The action of the play is based on the romance of George Sand and Alfred de Musset. Musset flees from Paris and George Sand to Venice less as a jealous lover than as a poet seeking refuge. His brother follows him with a lock of her hair which Musset, symbolically, throws into the canal, renouncing all future relations with this woman who so ruthlessly converts their intimate experiences into literary situations before she passes on to someone else.

> "Die Rolle des Hahrei? Ich Habe sie nicht tragiert, Weder ich noch wer. Dieser Frau nähert sich niemand mit ausschliesslichem Anspruch. Jedes Wunder einer einmaligen Erscheinung wird von der Allgemeinheit ergriffen. Das ist die Sand." 2

As he does so, a gondala approaches carrying a German girl and George Sand, dressed in men's clothes. Musset is powerless against her and falls sick from the strain of trying to control himself. George Sand sends for the doctor and resolves to abandon herself to the moment rather than living vicariously for her novels. Her first spontaneous submission to her emotions is a night of love with the Italian doctor who has just left his lover, the wife of an Englishman, to attend Musset. The following morning the irate Englishman arrives to challenge his wife's seducer to a duel whereupon George Sand dons man's clothes again and accepts the challenge. Detecting her disguise he allows himself to be convinced by her that his wife's seeming deception was a pure and unrestrained emotion for

which she should be commended rather than blamed. "Von einem Menschen, der sich selbst erlebt hat." With this new perspective he and his wife return happily to England and George Sand attempts to transfer the innocence of feeling she experienced with the doctor to her relationship with Musset. Automatically, however, the whole incident assumes the form of a plot in her mind and when a letter from Flaubert arrives (again Kaiser adapts historical facts to his own purposes) asking her to co-edit a literary journal in Paris, she answers the call of literature leaving both Musset and the doctor in Venice.

The dialectic in this play consists in these two opposite types of creative talent: Musset, graced with total experience, and able to express himself creatively when he is sufficiently detached from it and George Sand, whose experiences are impoverished because they are all only literature in the making. It is the only man versus woman relationship as such; both emerge from it, untransformed, and without having compromised themselves. Musset is not disillusioned at the end, since he is alert to the danger of loving her from the outset:

> "Musset: Den Inhalt(the lock of hair) streute ich aufs Wasser. Du glittest in der Gondel durch dein Haar, das dir entgegenfloss.
> Die Sand: -----Bezeugt dir nichts-- --
> Musset: --da ich nicht eifersüchtig bin.
> Die Sand: -- --Meine Liebe--
> Musset: Es ist nicht Liebe--
> Die Sand: Mehr--! !
> Musset: Oder weniger.-- --Du kannst nicht lieben. Du tust mir leid." 4

Although momentarily transformed, George Sand returns to her original attitude. This fidelity to her own nature confirms her femininity, yet only in a masculine capacity is she able to engage in the conflict. She is not forced to shed her sex at the price of playing the masculine role like Judith, however, since she possesses the highest qualities of each. Musset describes her:

> "Der geteilte Mensch--Hälfte Mann und Hälfte Weib--hat sich vereinigt. Die Sehnsucht der Geschlechter gestillt--Frost erfriert die Gewässer'. --Dies vollkommene Wesen ist die Sand. Verführerisch schön wie nie eine Frau--Mann in ihrem schöpferischen Geist. Tödlich fur uns Halbheiten, die noch begehren--und vom Mann in ihr wie Gimpel erdrosselt werden."[5]

The intensity of her feminine charms and her masculine intellect tend to cancel one another out, as she ultimately is able to impress rather than express herself. In her conscious desire to enjoy nothing less than a pure and perfect love, she neglects to see that the experience depends on an unconscious yet active participation. This purely analytic and rational approach might be equated in its single passion intensity to the irrational attempt of Rosamunde Floris and Elise. By concentrating wholly on one aspect of love, the one attitude excludes spontaneity, the other, mutuality, and both can only result in a single projection or impression of oneself rather than a communication. Paulsen is emphatic in his description of George Sand in this regard: "Sie ist von einer derart konzentrierten animalischen Egozentrizität, dass es für sie einen Konflikt zwischen ihrem Künstlertum und der Wirklichkeit

überhaupt nicht gibt."[6] She cannot thus conceive of sacrifice as an expression of love.

> "Die Sand [to the Englishman's wife]: Opfer ist schon Verfall von Liebe....Warum lieben Sie diesen Mann?
>
> Die junge Frau: Fände ich eine Erklärung, liebte ich ihn nicht! Suchen Sie nach einem Wort, das alles umschliesst; Freude--Angst--Lust--Qual--nur Reue nicht!--es existiert nicht. Es ist Gefühl, das ohne gestern und morgen quillt und einen Tag über alle Dauer von Tagen und Jahren nachher hebt!"[7]

Her purpose in wearing men's clothes differs greatly from that of Gräfin Lavalette who disguises herself as a necessary part of her sacrifice. With George Sand it is partly a disguise to avoid recognition en route to Venice, but mainly a defiance of the traditional concept of woman. Because she is so confident of her femininity, she can afford to extend its boundaries. The second time she dresses like a man is to duel with the Englishman, but it is not a selfless gesture to replace the doctor. Rather she is curious about the new experience as well as wanting to make the Englishman look foolish when he discovers he has challenged a woman.

There occur in Die Flucht nach Venedig more direct allusions to the character of the woman than in any other play since the heroine herself is so keenly aware of the distinguishing qualities. Where Rosamunde, Elise and Judith act their role and say very little, George Sand verbally analyses the attitudes of the sexes. Besides conveying Kaiser's thoughts effortlessly and somewhat

superfluously, her automatic examination of human reactions serves to characterize her.

> "Der Arzt: Das Glück des Siegers ohne Rücksicht ist selbstverständlich.
> Die Sand: Wenn der Mann ihn erobert hat.
> Der Arzt: Zum Unterschied von der weiblichen Auffassung?
> Die Sand: Eine Frau verzeiht sich nur durch den Sieg mit einer Unterlage." 8

She reproaches the Englishman for his masculine narrow-mindedness when his pride is wounded by his wife's unfaithfulness. "Da ist Ihre Person in den Vordergrund gedrängt." If he really loved her he would be happy at her ability to express herself so completely. "Die Stunde war erfüllt von einem Erlebnis. Sie existierten jenseits von Meeren."[9]

The other characters emphasize her impact more explicitly than in most of the other dramas where they often establish only the mood. Although Musset is the most articulate in his impression of her, the young German girl is also captivated: "Man muss George lieben,--oder sich auslöschen."[10] Freyhan criticizes this overemphasis of her character and feels Kaiser should have presented her only as Musset sees her, the unique apparition of his love.[11] Her effect on Musset is undoubtedly one prompted by a woman rather than a poetess and this quality would have emerged rather than the too obvious portrayal of her artistic genius.

George Sand's transformation is unusual in comparison to that of the New Man who reaches a genuine self-awakening, often only to be followed by a disenchantment with his

environment. Because she must deliberately decide to act impulsively the experience is anticipated to a certain extent and cannot be preluded by the sudden moment of ecstasy which prepares the realization. Even after her decision to yield to her emotions she finds herself at first responding to the experience which provokes her submission to the moment with the same calculated type of curiosity. Her interest in the Italian doctor is initially aroused merely by his participation in an illicit love affair with another woman. Once past this point, however, she succumbs unexpectedly and momentarily experiences love for love's sake. That she does not suffer despair or insanity when the inspiration proves to be only temporary seems sufficient evidence that she has not totally detached herself from her world of art and is able to return to it. The situation is similar to many of Kaiser's transformation dramas,although it follows that the male and female roles are reversed. The woman is inspired by a physical attraction from a man, creating a change of attitude on her which she attempts to fix upon another man. By virtue of her femininity, however, she adopts her original attitude, unscathed, even though it is a contradiction to matriarchal values. If life for her only has significance in literature, she must herself be, by her own image, merely a character in a novel. She is not capable of love without standing as a creator outside herself and observing the process as a love adventure.

Freyhan prefers to see the drama as a shifting of dynamic forces rather than a transformation of character. In the beginning George Sand seeks the experience and Musset is the lover; later she becomes the lover and finally, the original position prevails.[12] During this development two transformations are apparent although neither is the total self-revelation which characterizes Kaiser's heroes. As it has been shown in relation to George Sand, the change is one of attitude rather than of personality and on a less significant level, a similar transformation can be seen in the Englishman. He is incensed at his wife's behavior out of a patriarchal sense of possession until George Sand converts him to her newly-found reverence for the purity of emotion. With the Englishman the change of attitude is more permanent which complies with the preceding evidence distinguishing masculine and feminine reactions. Like Elise, then, George Sand fulfils a secondary function as a transformative figure.

Chapter III

Footnotes

Die jüdische Witwe

1. Friedrich Hebbel, "Judith", Sämtliche Werke, ed. Richard Werner, 2nd ed. (Berlin 1904) I, p.79
2. Ibid., p.64
3. Diebold, p. 139.
4. Ibid., p. 409.
5. Soergel, Dichtung und Dichter der Zeit (Im Banne des Expressionismus), p. 667.
6. Fivian, p. 16. "Die Motive vor einer Tat verwandeln sich meistens während und nach der Tat."
7. Georg Kaiser, Die jüdische Witwe (Berlin: Fischer Verlag 1911), p. 27.
8. Ibid., p. 32.
9. Ibid., p. 36.
10. Ibid., p. 49.
11. Fix comments on Die jüdische Witwe, p. 122. "Offenbar entspringt der Willensumschlag ebenfalls wieder einem Irrtum, einem Scheinwissen, das durch den dramatischen Vorgang widerlegt wird."
12. Freyhan, p. 284.
13. Kenworthy, p. 5.
14. Wolfgang Fix, "Die Ironie im Drama Georg Kaisers," (Dissertation: Heidelberg 1951), p. 124.

15. Paulsen supports this thought: "Denn die Kaiser Helden planen ihr Tun nicht sondern werden zu ihm getrieben und zwar weniger durch äussere Umstände als von innen her," p. 75.

Rosamunde Floris

1. Georg Kaiser, Rosamunde Floris(Zürich 1940), p. 11.
2. Ibid., p. 10.
3. Ibid., p. 66
4. Rosamunde Floris, p. 7.
5. Horst Künzel, Darstellung des Todes..., p. 165.
6. Rosamunde Floris, p. 9.
7. Cf. The Situation in König Hahnrei. He adds the scene proving Tristan has been unfaithful to Isolde in the midst of their perfect love which contributes nothing to the drama except Kaiser's disbelief in the possibility of such a concept.
8. Rosamunde Floris, p. 26.

Alain und Elise

1. Paulsen, p. 86. (He also includes Rosamunde, Agnete and Catherine in Oktobertag in this description).
2. Ibid., p. 44.
3. Georg Kaiser, Alain und Elise (Zürich/ New York: Verlag Oprecht 1940), p. 93.
4. Cf. Oktobertag, where the same situation can be seen in which a total stranger surrenders to the obsessed love of a woman.

5. Ibid., p. 86.
6. Ibid., p. 89.
7. Ibid., p. 79.
8. Walter H. Sokel, The Writer in Extremis (Stanford, Calif. University Press 1959), p. 63.

Die Flucht nach Venedig

1. Paulsen, p. 41.
2. Georg Kaiser, Die Flucht nach Venedig (Berlin: Die Schmiede 1923), p. 12.
3. Ibid., p. 78.
4. Ibid., p. 26.
5. Ibid., p. 15.
6. Ibid., p. 82.
7. Flucht nach Venedig, p. 49.
8. Ibid., p. 58.
9. Ibid., p. 77.
10. Ibid., p. 20.
11. Freyhan, p. 188.
12. Freyhan, p. 194.

CHAPTER LV

ALTER EGO

Wolfgang Paulsen suggests the woman's status as an alter ego of the man in his discussion of Pygmalion.[1] The characteristic applies validly, in fact, only to the heroine of this play and for this reason perhpas does not merit a separate chapter. Her specific role cannot be included as a corollary to any of the other classifications of function, yet must be consdiered since it presents a significant position. Pygmalion was written in 1943, a factor which might well be responsible for the uniqueness of this female role. Since the three Griechische Dramen were the last plays Kaiser wrote before his death in 1945, it is quite probable that he intended to develop their themes further. (A glance at his dramatic works as a whole seems proof enough that none of his themes occurs only once). Paulsen sees in Pygmalion a significant form given to the futility of reconciling art with life: "In diesem zweiten der griechischen Dramen ist Kaiser nun die für ihn gültige Gestaltung des Künstlertums wirklich gelungen und zwar dadurch, dass ihm nur die Frau als das alter ego des Mannes mit dem geschaffenen Kunstwerk zusammenfiel."

In this play he brings to a culmination, several of the problems with roots in his earlier works; in a way, it is an acknowledgment of the hopelessness of their resolution.

Instead of a derangement of art and life,[2] the artist figure at last removes the boundary between the two, to find it cannot, in fact, be done; the vision becomes reality, exposed to all the other disintegrating forces of the external world and no longer defensible by its creator; the hero, faced with the disillusionment which must result from a self-awareness in contact with his environment, for the first time chooses to resign himself to reality rather than commit suicide. These themes which have been seen to dominate certain dramas coalesce in Pygmalion and will be discussed insofar as they may be separated.

Chaire is literally and symbolically the epitome of woman as passive materia. She is the tabula rasa, par excellence, created wholly by the man to fulfil his needs and desires.[3] To Pygmalion Chaire is the higher reality, not merely a vision of it. In the beginning the stone sculpture is a part of the physical world, although it is the perfect form of the artist's inner expression. Its lifelessness still divides the artist from his vision and enables him to expand it to limitless proportions. In his phantasy adventure his ideal lover is threatened by a monster and in an attempt to kill it he reaches for a weapon, drops it and is jolted into consciousness. This sudden contact with the emptiness of reality prompts him to a decision to commit suicide.

Instead of a harmonious blending of art and life, the artist finds at last reverse the process, bringing the true, to find it coarse. In truth, in their the vision becomes reality, crossed by all the ebbs; disintegrating lines of the external world and in lesser defensible by its character; the more fixed with the alienation which must result from a self-awareness in conflict with its environment. For the first time comes to realize fantasy to reality reduce this crucial point. Those dreams which have been seen to dominate certain issues conflicts in Dreamlife and will be discovered therefore as they may be examined.

Dreamlife is literally and symbolically the opposite of women as practice activity. See in the Dreamlife, co-literacy, another reality by the man to fulfill his needs and desires. In opposition Dreamlife is the Nature reality, not merely a vision or it. In the realization the woman-architect is a part of the physical world. Although it is the physical form of the artist's inner consciousness. The lifelessness will hinder the artist from his vision and consider him to assume it to limitless proportions. In his dream he practice his inner inner is characterized by a manifest and in an effort to fulfill it he becomes for a moment, though it and it fulfill inner consciousness. This dream experience with the mirror of reality, from the his to a medium to convert vision.

> "Wer das Ergebnis kennt, verhüllt sich tiefer in Nacht und rafft noch Dunkel über Dunkel um seines Schlafens Ohnmacht, um nie mehr zu wachen--weil Erwachen schlimmer als der dauernde Verlust vom holden Licht ist."[4]

Suddenly Athene intervenes and convinces him of the value of his life as an artist, but because he is determined to be in the same realm with his lifeless beloved he agrees to restrain himself only if she is granted entrance to his domain.

As soon as Chaire begins to move, Pygmalion's vision dissolves. She assumes dimensions as a participant of human reality and can, therefore, no longer accommodate all the aspirations of her creator. Chaire and Pygmalion continue their love on the physical level, but her existence gives rise to many problems for Pygmalion. Kaiser introduces obstacles, which seem ironically minor in contrast to the significance of Pygmalion's achievement, yet which finally thwart his attempt to transfer a private image into a necessarily public reality.

His presentation of the circumstances is remarkably analogous to the processes of a chemical experiment, a situation which, in itself, is a paradoxical framework on which to base his artistic problem. It is a violation of the first law of matter stating that matter can neither be created nor destroyed which will be illustrated further after a brief account of the action. When Konon comes to the studio to claim the statue he had commissioned from Pygmalion or the price of the stone,

the artist can produce neither and is further obliged to explain the presence of the strange girl, who he declares is the niece of a respectable nobleman. Konon is not prepared to suffer a financial loss and accepts this explanation only temporarily. Pygmalion's next visitor is Korinna, his rich widow patroness who is aspiring to be his mistress. She wonders why he has not been to visit her lately and is understandably indignant when she sees Chaire. Finally the nobleman calls on him to investigate his non-existent niece. Pygmalion is once more embarrassed for an answer as he had invented the name himself and Konon had pursued it in an attempt to recover his money. Chaire and Pygmalion are taken to court and charged by the three. In an effort to secure Chaire's release, Pygmalion confesses to her actual origin[5] which is treated as a joke and she is returned to a brothel from which she is believed to have come. At last Pygmalion is alone in his studio, again about to take his life when Athene interferes. For the value of the realization that art, which is something personal, cannot merge with life, Pygmalion must continue to live: "Töte nicht die Kunst mit dir--sie bilden Menschen, wenn sie göttlich werden, und machen Götter machtlos, die nur Menschen bilden."[6] She transforms Chaire into stone again and Pygmalion follows Korinna to Korinth. "Es sollen Traum und Leben sich nicht einen."[7]

Kaiser ironizes that the disappearance of the mere stone out of which Pygmalion has created his ideal woman is the determining factor in the failure of his dream. Because he removes one of the reagents, the catalyst, who are normally there to help him and who should remain dormant, begin to react. Kaiser offers a more direct analogy to a chemical experiment in Gilles und Jeanne in which Gilles makes the equally impossible demand on the alchemist to revive his vision.

In contrast to some of the other plays where an occurrence (or misinterpretation of one) is spiritualized,[8] the vision is here concretized. Pygmalion isolates his illusion within the sculpture, then transforms it into reality. The effect of this reversed transcendence presents greater complications than his original desire to give his statue life.

Pygmalion and Chaire prove the impossibility of a mystical bond between two people in a real world and affirm the action of Rosamunde, Elise, Sylvette and Gräfin Lavalette who foresee that such a perfect illusion cannot exist on a physical level and take measures accordingly. It is unimportant whether the spiritual bond is between a man and a woman or between the artist and his work of art for, as it has been noted in the previous chapter, there can be no genuine union on this highly abstract level but only an expression of the self.

Thus there is no place for Chaire in reality; since Pygmalion can only exist in one body, her physical presence is superfluous. She is not, however, merely a projection of Pygmalion's personality but the result of his creative expression. She is the symbol of his art and therefore a symbol of his life, since he exists so completely in his artistic realm. In spite of this common symbolic character she does not resemble any of the other female figures. Although the function of the transformative women consists only in what the man is able to make of them, they are themselves individuals in varying degrees. Chaire is total neutrality and her fate depends on the man. Her role, however, does not represent her as a non-entity since even in this passivity in the extreme sense, complicating resistances arise from her very presence.

In comparison to Brand im Opernhaus and Frauenopfer, where the men also cherish illusions, Chaire is powerless to act. Since she so totally embodies the vision she is incapable of any perspective beyond it and cannot thus initiate any action. Of all the female figures examined thusfar Chaire's behavior conforms most closely to that of the Secretary in Gats, but her role is not one of incomplete sacrifice; all her decisions are made for her, while the Secretary chooses independently both to embody and renounce the Captain's ideal.

Pygmalion seeks self-realization through his artistic expression and differs from Kaiser's protagonists who submit to the pressures of reality until jolted into a self-awareness. He is more active than these figures as he invokes his own fate in spite of Athene's warning of the chaos which will result if he attempts to objectify that which is subjectively experienced. His sensitivity is revealed throughout and the action of the play embraces a fluctuation of character rather than a development. In the beginning as well as at the end he is disillusioned even though his final bitterness prefaces a comparatively optimistic resignation. That he does not commit suicide distinguishes him from the New Men who cannot cope with the discord between the self and the materialistic world. Künzel discusses Pygmalion under the heading "Überwindung des Todes durch Eingriff der Götter",[10] a description which to a certain extent detracts from Pygmalion's status as the first of Kaiser's heroes to decide in favor of life at the height of despair. Although Athene is responsible for discouraging him, the significant factor in this end is Pygmalion's willingness to be persuaded. Consciously he must suffer and live with his fellow men in "Blut and Schmerz und Leid".

Returning to Paulsen, this lengthy quotation sums up the new position of the woman:

> "Dabei [bei der Frau als alter ego] aber fand eine eigentümliche Verkehrung von Kaisers ursprünglicher Problemstellung statt. Den wenn bisher seine Frauen immer dadurch ihr spezifisches Gewicht erhielten, dass sie gleichsam die Rolle des Mannes, seine Initiative, übernahmen und in leidenschaftlicher Hingabe an ihre Aufgabe das Absolute in die Wirklichkeit hereinholten, so fällt dem Manne Pygmalion nun die ihm natürliche Rolle wieder zu, und die Frau kehrt in die zarteste Weiblichkeit zurück. Er aber kann das Unmögliche leisten, weil sein Mannsein mit seinem Künstlertum identisch geworden ist, das eine aus dem anderen folgt."11

Paulsen's criterion for femininity depends not exclusively on the woman's capacity to be moulded but on her faculty for restoring the man to his full masculinity. The circumstances in the myth of Pygmalion, however, represent almost too conveniently Man as the Artist and Woman as Art. Because the feminine attributes can only be relative to the behavior of the man, this standard of measurement should not discount the value of the femininity displayed in the other roles of the woman. Chaire, for example, could not have generated virility in Manasse just as Isolde, almost equally passive, could not provoke it in Marke.[12] Paulsen's statement must therefore be modified to the extent that Pygmalion and Chaire exhibit almost perfect masculinity and femininity within their particular framework but are not absolutes among all Kaiser's characters.

Chapter IV

Footnotes

1. Paulsen, p. 87.
2. Cf. Die Flucht nach Venedig.
3. The passive receptivity of the woman was also referred to as 'impregnation' when first designated as a literary phenomenon. Børge Madsen, Strindberg's Naturalistic Theatre (Seattle: University of Washington Press 1962).
4. Georg Kaiser, "Pygmalion", Griechische Dramen (Zürich: Artemis Verlag 1948), p. 12.
5. "Verwundet mich--verwundet nicht mein Werk!!" he cries at the trial, p. 114.
6. Ibid., p. 124.
7. Ibid., p. 132.
8. Cf. Rosamunde Floris, Alain und Elise, Brand im Opernhaus.
9. Cf. Chap. 3, footnote 21.
10. Künzel, p. 193.
11. Paulsen, p. 87.
12. König Hahnrei.

[illegible] IV

[illegible]

1. Hamlisch, p. [illegible].
2. Cf. [illegible].
3. The creative productivity of the person was also referred to as 'inspiration' when first analyzed as a literary phenomenon. Anne Nelson, [illegible] Mademoiselle Beaujeu (Seattle: University of Washington Press 1[illegible]).
4. Cover Essay, "Appeal", Dialectic Lexicon (Dialectic Library Verlag 1[illegible]), p. 1[illegible].
5. "Vertical dia--vertical [illegible] and [illegible]" in [illegible] of the Spiral, p. 1[illegible].
6. Ibid., p. 1[illegible].
7. Ibid., p. 1[illegible].
8. Cf. Emmanuel Florin, Alain and Alice, Part II Overtones.
9. Cf. Lewis J. Goodwin II.
10. Ibid., p. 1[illegible].
11. Hamlisch, p. [illegible].
12. Joan Bennet.

CHAPTER V

CONCLUSION

To establish a common feature unifying the functions of Kaiser's heroines would be an artificial if not almost impossible resumé. The categories discussed have themselves been derived as an ordering of the various positions of the woman. Thus rather than impose a general conclusion on a necessarily specific study I have selected one play which presents the woman in a combination of all but one of the roles examined. With the following interpretation of Agnete I hope to emphasize the functional quality of the categories and to dispel any inference that they describe the woman's entire personality.

Agnete demonstrates, as mentioned in the Introduction, all the roles but Alter Ego in active expression. She might, in fact, be considered as the active counterpart to Chaire. Both characters exhibit an extreme readiness to adapt, but where Chaire's behavior depends on the guidance of the man, Agnete adjusts automatically to the course of action which must be taken. Her character most closely approaches an infinity of possibilities for the Feminine, that is, she is able to fulfil one or all of the functions, thus reflecting the greatest receptivity to circumstance. It is interesting to note that Agnete was written in 1935, directly before Rosamunde Floris

and three years before Alain und Elise, in both of which the obsessed, single-minded woman dominates. Although Agnete emerges as the superior heroine, this would indicate that Kaiser's primary intention was not to create a feminine personality which would embody all possibilities at once. It underlines his total vision as focal-point ahead of the presentation of one individual character. Consequently, in Pygmalion the woman has retreated into an almost totally passive position to enable a complete fulfilment of the artist's vision.

Agnete's character is distinguished from Kaiser's feminine figures by her fusion of instinct and duty. Paulsen comments: "Sie tut, was ihre Schwestern bei Kaiser eigentlich nie vermögen: im Kampf zwischen Neigung und Pflicht folgt sie der Pflicht. Wohl nirgendwo in seinem Werk hat Kaiser sich so deutlich auf die europäische Theatertradition besonnen wie hier."[1] Agnete's final action cannot be seen, however, as a clear-cut submission to duty and it will be seen later that she fulfils her obligation because she is not able to wholly divorce the two.

Her capacity for sacrifice is most obvious and thus the finest line must be drawn here to distinguish her from an exclusively sacrificial function. The sacrifice theme, in fact, is present throughout the entire drama with the action fading out explicitly under an 'Opferlicht'.

Agnete sacrifices her love for Heinrich and Heinrich sacrifices his son and his life with Agnete, both for Stefan's somewhat nebulous creative vision. Stefan sees it as an integral part of his work, symbolized by the relationship to the child. "Es sollte dieser Sohn geboren werden -- um viele zu verpflichten. Um den Scheiterstoss so hoch zu schichten, dass eine Flamme lodert wie sie noch nie brannte. Denn grosse Opfer werden hier gebracht -- und nur am Opferfeuer wärmt sich diese Welt."[2]

In relation to Stefan alone Agnete's position can be classified with that of Sylvette and Gräfin Lavalette. By marrying him and giving him a child she inspires the vision in his mind for which she is ultimately responsible. Similarly, he does not undergo a transformation of character since Agnete protects him in his illusory world of art. The situation is, however, more complex than in Brand im Opernhaus and Frauenopfer as the child of Agnete and Heinrich is at the same time Stefan's art and his living contact with reality. Thus Agnete simultaneously guards his image and binds him to the rest of the world, having first reconciled the reality and illusion in herself. Her position is one step removed from Sylvette's in that she is forced into a resolution of her ethical sense with her instinct. In other words, she cannot merely obey her love by fulfilling her obligation to another human being as here both are equally strong opposing forces.

Sylvette's alternative to flee with the opera singer is a lesser parallel of the same dilemma where her husband's reaction to her lover awakens her love for him. Agnete's love, on the other hand, similarly endangered by her husband's response, increases for the lover. This conflict therefore, precludes the possibility of identifying herself totally with the sacrifice since her love for Heinrich occupies such a large part of her personality. At the same time it makes her sacrifice even greater, just as Sylvette's was greater than Gräfin Lavalette's.

Agnete's capacity for sacrifice is evident on two levels: in the central action leading to her final promise of allegiance to Stefan and in her affair with Heinrich. The latter relationship is an integral part of the first and more important to Agente's development since her actual feeling for her husband does not change throughout the play. Her motive for assuming the image of her dead sister and hastening to the dying lover's side is humane rather than erotic. She unhesitatingly answers the call of another human being. "Nur Lena konnte kommen, denn sein Leben brauchte ihr Dasein, um sich zu bewahren. Ich wollte ihn nicht töten..."[3] Because she so completely assumes the role she must play to fulfil this human obligation she becomes the lover in reality.

"Ich lief mit deinem Bild vor Augen. Es schob die andre Welt aus meinem Kopf mit ihren Störungen von Reden und Gesichtern, Dafür war ich ganz blind und taub. Doch innen hellsichtig wie mit tausendfacher Augenkraft. So deutlich sah ich dich -- das Antlitz in gespanntester Erwartung -- blass und blutlos diese Lippen, die schon suviel gerufen hatten. Ich sagte Worte ihm -- dem Bild: ich komme, Heinrich. Verliere nicht Geduld und Sehnsucht, denn ich nahe. Ich Habe Wind und schwarzen Schnee -- so mauerdicht wie Nacht und undurchdringlich -- zu überwinden, doch ich ermatte nicht. Ich werde nicht, wenn ich am Ziele bin, zu müde sein. Das kann ich dir versprechen.-- Ich habe soviel Liebesworte dir vorausgeschickt, dass du mich lieben musstest, als ich ankam." 4

After the meeting with Heinrich Agnete behaves as the woman in the male role, directing all her efforts to the preservation of Heinrich's vision and their secret union. Her marriage to Stefan resembles Rosamunde's to Bruno in its attempt to remove any trace of the expected child's father. Even here, however, Agnete's humanity is revealed by her inability to kill her child to protect her love as Rosamunde finally does.

"Agnete: (mit rauher Stimme) ich hatte keinen Willen, Heinrich! -- Hätte ich wählen können, ich hätte furchtlos dem Tode ins Gesicht gesehen. Ich durfte kein anderes Leben mit mir in die Tode ziehen."[5] This ethical response to a fundamental situation shows Agnete's character to be consistent and anticipates her final action. She also differs from Rosamunde and Elise in this role in that the vision she cherishes is not originally of her own love but of Heinrich's vision of his lover. Later, when she assumes Stefan's image, she is once more the woman of sacrifice, bearing the reflection of her husband's vision.

Her sudden realization that she, Agnete and not Lena, is in love with him resembles Jeanne's surprise reaction to Gilles. Here it is more credible:

> "Jetzt bin ich geborgen. Jetzt ist die Wanderung beendet. Sie lief durch Jahre weit -- und Lügen waren Nebel, die alle Zeit bedeckten. Du bist da und liebst mich. Es braucht nicht eine Lüge länger zu verhüllen -- schon ist nur die Wahrheit. Jetzt geht sie strahlend in die Welt auf. Ist es unsere Welt?

Heinrich responds sceptically at first like Gilles:

> "Die Welt, die Welt, Agnete: das ist ein grosses Schiff, das untergeht."[6]

No longer is her identity confused with that of her sister. In this recognition of her love and her desire to follow Heinrich she departs from the realm of Kaiser's male-role heroines who can only experience and guard in isolation. Again she plays the role of the sacrificial woman in relation to Heinrich, prepared to surrender all to be with him. Even their child must be left behind so they can be together. She acts with the absoluteness of all Kaiser's women once she has assumed a certain position. Although it is more complex and symbolic, Agnete's gesture as she realizes she cannot go with Heinrich corresponds to that of the Secretary in Gats. Both desert their lovers when they become fully aware that to follow them they must surrender that which makes them a woman. In this respect the Secretary's withdrawal of devotion is obviously more radical. Agnete's role of incomplete sacrifice is necessary in this situation, she being faced with a choice of two men

who represent different ideals to her.

The child, as conventional symbol of a new beginning, resolves thus the two levels of sacrifice as well as the destiny of Stefan, Agnete and Heinrich. It culminates Heinrich's transformation and creates an unbreakable tie between Agnete and Stefan, and between these two as a unit in relation to society. Künzel states in this regard: "Die Bedeutung des Kindes für die Menschheit und zugleich seine Gefährdung in seiner Mission betont der Traum, welchen Stefan erzählt: Er und Agnete mit ihrem Sohn inmitten einer Versammlung vieler Menschen."[7] When Stefan tells Agnete how she and the baby meant the beginning of his life and work for him, she drops the child. In effect, this breaks the spell she was under in her love for Heinrich and she realizes she can contribute to a new concept of humanity only if her son stays with his adopted father.

"Heinrich: Agnete --kommst du um Stefans willen nicht?!
Agnete: Ich komme um deines Kindes willen nicht.
Heinrich: Ist das denn mächtiger?
Agnete: Mächtiger, Heinrich -- weil ich es von dir empfing und Stefan brachte: das ist nun erhoben in herrlichste Erfüllung. Ich zeige es der Welt und lasse nicht die Arme sinken. Wer rüttelt denn an meinen Armen, dass sie von den Schultern brechen? Du, Heinrich, der mich einst beglückte -- der das nicht wusste??"[8]
Heinrich: Unwissend war auch Stefan!

Agnete: (mit voller Kraft) Denn es sollte der Sohn geboren werden, der keinem von euch beiden ganz zugeteilt ist. Dir nicht -- und Stefan nicht. Doch mir ist anvertraut: dass ich ihn hüten soll. Dein Kind für Stefan -- Stefans Kind für dich. So war das Wunder wirksam. War es schuld?!" 8

The child's status at the end represents the highest achievement in Kaiser's world. It is the end point of the New Man, namely the triumph of that which has consciously been created over that which is born. Conceived in pure and unrestrained love, the child's significance is first felt when the sacrifice has been made to preserve the bond between it and its unnatural father. Since Stefan is unaware that it is not his own, only Agnete can make the supreme sacrifice by parting from her lover. Her action is a willful reconciliation of the product of her phantasy with the real obligation to her husband.

Agnete's character has thus far been seen in the function of sacrifice, of incomplete sacrifice, in the male role and must be considered now in a transformation capacity. Her own development of character which, like that of Sylvette, is secondary to the change she initiates in the attitude of the man. Her function in relation to Stefan is not as a transforming figure since he, like Herr von *** , is only protected by her, once his creativity has been awakened. To Heinrich, on the other hand, Agnete provides a positive inspiration. Her sacrificial role intended to save him from a physical death is at the same time a transforming role which begins

a psychological rebirth by reviving the image of his love. The realization and deepening of his love for Agnete finally leads him to a capacity for sacrifice himself and to this ultimate goal of Kaiser's New Man, identification with a higher ideal for humanity.

> "Heinrich: Wir müssen opfern -- um uns zu verdienen, was uns erwarten soll.
> Agnete: Was ist das, was man sich so verdienen muss?
> Heinrich: Die Zukunft, nur sie gilt."[9]

Moreover, the inaccessibility of Lena whom Heinrich has envisioned since the encounter with Agnete is characteristic of the transformation of the New Man. Once he has experienced the love for Agnete she becomes inaccessible to him as well, just as the second Jeanne does for Gilles. For Stefan, Agnete is accessible, affirming her position among the women of sacrifice.

Agnete offers an arbitrary and convenient heroine for both a synthesis and analysis of the feminine character. The difficulty in clearly separating these various roles should perhaps most effectively emphasize their integration in her personality. Her singularity of character, however, must not be misconstrued as the culmination of the woman's development as Kaiser presents it. This many-sided nature reflects chiefly that her essence remains unchanged in various poses; that her personal standards override any man-made patriarchal ones. Her moral decisions are made spontaneously and without precedent for each set of circumstances she encounters. Agnete's

obedience to obligation at the end is an instinctive response to remain with her child and more symbolically to contribute to the ideal humanity, the most basic yet highest expression of the woman. The functions of her character discussed here have been fundamental positions within the overall dramatic structure, specifically those in relation to, but not interchangeable with a man. Since all the characters appear in extreme expression there is a remarkable impersonality in the man-woman relationships with seldom an occasion where two characters are able to come through equally forcefully at one time. Kaiser's world of extremes is essentially experimental, setting no limit to the number or combination of roles the characters may play. The woman, by virtue of her resilience, is freed from the fate to which the man is subject and is thus able to complement those he cannot fill. She must therefore be considered as not only enacting the functions in either an active or passive capacity but as the symbol of the possibility. This quality is inherent if she is sacrificed or manipulated, or whether she redeems, destroys or absorbs into an ideal vision.

Chapter V

Footnotes

1. Paulsen, p. 83.
2. George Kaiser, Agnete, transcribed photocopy of manuscript: Caesar von Arx Archiv, p. 89.
3. Ibid., p. 19.
4. Ibid., p. 60.
5. Ibid., p. 59.
6. Ibid., p. 62.
7. Künzel, p. 159.
8. Agnete, p. 92.

Chapter I

Overview

1. Fuller, p. 37.
2. George Baker, Aspects, transcribed notebook of movements, music von Laban archiv, p. 17.
3. Ibid., p. 19.
4. Ibid., p. 40.
5. Ibid., p. 37.
6. Ibid., p. 62.
7. Ibid., p. 117.
8. Ibid., p. 56.

BIBLIOGRAPHY

I. Primary Works

A. Dramas of Kaiser discussed specifically:

1. Agnete. Transcribed photocopy of manuscript -- Caesar von Arx collection.

2. Alain und Elise. Verlag Oprecht: Zürich/New York, 1940.

3. Der Brand im Opernhaus. Gustav Kiepenheuer Verlag: Potsdam, 1919.

4. Das Floss der Medusa. Verlag Kiepenheuer und Witsch: Berlin, 1963.

5. Die Flucht nach Venedig. Verlag Die Schmiede: Berlin, 1923.

6. Gats. Gustav Kiepenheuer Verlag: Potsdam, 1925.

7. Gilles und Jeanne. Gustav Kiepenheuer Verlag: Potsdam, 1923.

8. Die jüdische Witwe. Fischer Verlag: Berlin, 1911.

9. Pygmalion. In: Griechische Dramen. Artemis Verlag: Zürich, 1948.

10. Rosamunde Floris. Verlag Oprecht: Zürich, 1940.

11. Von Morgens bis Mitternachts. In: Deutsches Theater des Expressionismus. München, n.d.

12. Zweimal Oliver. Verlag Die Schmiede: Berlin, 1926.

B. Other Works referred to:

1. Hebbel, Friedrich. "Judith", Sämtliche Werke, ed. R. Werner. 2nd ed. Berlin, 1904.

2. Kaiser, Georg. Die Bürger von Calais. Reclam: Stuttgart, 1958.

3. _____, Das Frauenopfer. Verlag Kiepenheuer: Potsdam, 1922.

4. _____, König Hahnrei. Verlag Kiepenheuer: Potsdam, 1923.

I. [illegible]

A. [illegible] of [illegible] [illegible]

1. [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

2. [illegible]. [illegible] [illegible], [illegible].

3. [illegible]. [illegible] [illegible], [illegible].

4. [illegible]. [illegible] [illegible] [illegible], [illegible].

5. [illegible]. [illegible] [illegible], [illegible].

6. [illegible]. [illegible] [illegible], [illegible].

7. [illegible]. [illegible] [illegible], [illegible].

8. [illegible]. [illegible] [illegible], [illegible].

9. [illegible]. [illegible] [illegible], [illegible].

10. [illegible]. [illegible] [illegible], [illegible].

11. [illegible]. [illegible] [illegible], [illegible].

12. [illegible]. [illegible] [illegible], [illegible].

B. [illegible] [illegible] [illegible]:

1. [illegible], [illegible]. [illegible], [illegible] [illegible], [illegible] [illegible], [illegible].

2. [illegible], [illegible]. [illegible]. [illegible], [illegible].

3. [illegible], [illegible]. [illegible], [illegible].

4. [illegible], [illegible]. [illegible], [illegible].

5. Kaiser, Georg. Oktobertag. Verlag Kiepenheuer: Potsdam, 1928.

6. _____ "Vision und Figur", Zeichen der Zeit, IV. ed. Walther Killy, Hamburg, 1960.

7. Strindberg, August. The Road to Damascus. trans. Graham Rawson. London, 1939.

8. Wedekind, Frank. Erdgeist. Goldmann Verlag: München. n.d.

9. _____ Frühlings Erwachen. Munchen, 1927.

II. Secondary Literature

1. Diebold, Bernhard. Anarchie im Drama. Berlin-Wilmersdorf, 1928.

2. _____, Der Denkspieler Georg Kaiser. Frankfurt a. M., 1924.

3. Fivian, Eric. Georg Kaiser und seine Stellung im Expressionismus; München. 1946.

4. Fix, Wolfgang. "Die Ironie im Drama Georg Kaisers." (Dissertation) Heidelberg. 1951.

5. Freyhan, Max. George Kaisers Werk. Berlin, 1926.

6. Gallwitz, S.D. Der neue Dichter und die Frau. Berlin, 1927.

7. Kenworthy, B. J. Georg Kaiser, Oxford, 1957.

8. Künzel, Horst. "Die Darstellung des Todes in den Dramen Gerhart Hauptmanns und Georg Kaisers." (Dissertation) Erlangen-Nürnberg, 1962.

9. Neumann, Erich. The Great Mother. London, n.d.

10. Nahas, Hélène, La femme dans la Littérature Existentielle, Paris, 1957.

11. Paulsen, Wolfgang. Georg Kaiser, Die Perspektiven seines Werkes. Tubingen, 1960.

12. Reichert, Herbert. "Nietzsche und Georg Kaiser", Studies in Philology. Vol. LXI, Jan. 1964, No. 1.

1. [illegible], Harry. _____. Verlag [illegible], [illegible].

2. _____. "Leben und Werk", Leipzig und Jena, [illegible], [illegible], [illegible], 1960.

3. [illegible], Werner. _____. [illegible], [illegible], [illegible], 1970.

4. [illegible], Frank. _____. [illegible], [illegible], [illegible].

5. _____. _____. [illegible], 1970.

6. [illegible], [illegible]. _____. [illegible], [illegible], [illegible], 1970.

7. [illegible], [illegible]. _____. [illegible], [illegible], [illegible],

13. Samuel, Richard, and Thomas Hinton. Expressionism in German Life, Literature and the Theatre. Cambridge. 1939.

14. Schültz, Adolf. Georg Kaisers Nachlass. (Dissertation) Bern, 1951.

15. Soergel, Albert. Dichtung und Dichter der Zeit: Neue Folge: Im Banne des Expressionismus. Leipzig, 1926.

16. Sokel, Walter H. The Writer in Extremis. Stanford University Press: Stanford, Calif. 1959.

B29832